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Paul Guillaume Collection To Be Exhibited

*Modern French Paintings from
Famous Group Will Be Shown
At Bernheim Jeune Gallery
From May 25th to June 27th*

A group of one hundred and twenty-six French paintings, most of them by living men, from the collection of M. Paul Guillaume is to be shown in Paris at the Bernheim Jeune Gallery. This exhibition, which will last for two weeks, will be the first opportunity the public has had to see many of the pictures.

As an introduction to the paintings by contemporary artists several pictures by Cézanne and Renoir are included for it is from these two masters that the greater part of the present-day French art has derived. By Cézanne there are two portraits of his wife, two still lifes, a nude figure and a group of bathers. Renoir is represented by thirteen canvases, most of which are small portraits. There are one of the several versions of "Les Demoiselles au piano," two still lifes and a nude figure. Even earlier than the Cézannes and the Renoirs are two Negro heads, the signature of Guillaume, for his first adventures in collecting were in Africa art and its spirit of mystery, the strange rhythms and subtleties of form have guided or influenced all of his subsequent collecting. Rousseau, the douanier, is also represented for his painting, neglected for a time, has become a powerful factor in contemporary art.

Although many of the modern artists are profound students of the art of the past it is probably unnecessary to go beyond Renoir, Cézanne, Rousseau and Negro sculpture to find the chief sources from which their art derives. The collection which M. Guillaume is to show becomes therefore a self contained unit, complete from its genesis to the latest developments in modern art. It is reported to be the foundation for a museum of modern art and none of the pictures, all of which belong to M. Guillaume's private collection, is for sale.

The many ways in which Matisse has sought expression, the various experiments in form which Picasso has tried, Derain *fauve* and Derain classicist, Modigliani's primitive conceptions, de Chirico's versions of the glories of Greece and Rome, Fautrier, Georg, Laurencin, Pascin, Rouault, Soutine, Utrillo and Vlaminck, each has representation here. There are obvious gaps; the collection is neither in intent nor actuality the final word but, perhaps on that account, it has a cohesion seldom found in large groups. Of the one hundred and twenty-six pictures nearly one hundred are of figures, either portraits or canvases in which figures are the chief interest. There are twenty still lifes and only seven landscapes.

Here again the influence of the negro carvings is apparent for it is in the portrayal of human forms that modern art has departed most radically from academic tradition and sought most eagerly to recover the simplicity and spiritual integrity of primitive art. And, with the exceptions of the Soutines, the Laurencins and two or three of the more literary Picassos, all of the canvases are strongly sculptural. Each of the pictures in the exhibition is illustrated in Waldeimar George's first volume on the Guillaume Collection, a book which has just been published by *Les Arts à Paris* and although color is lacking the reproductions at least suggest the qualities which M. Guillaume seems most to demand from painting. In the great majority of his pictures forms are solidly rendered and composed with regard to weight and volume as well as line.

The task of describing each of the pictures has been brilliantly accom-



"PORTRAIT OF JUDITH LEYSTER"

Sold to a well-known Washington, D. C., Collector by the Ehrich Galleries, New York City

By FRANS HALS

HALS SOLD BY EHRICH GALLERIES

A portrait by Frans Hals of Judith Leyster, one of his pupils and a famous woman painter of her day, has been bought by a collector of Washington, D. C., from the Ehrich Galleries, according to an announcement by the Galleries.

The painting comes from the collection of E. Grainger, Hastings, Sussex, England, in whose family it has been many years. Because the picture by the Dutch master has not been published and not shown publicly, it was placed on exhibition at the Ehrich Galleries, 36 East Fifty-seventh Street, throughout the past week.

W. R. Valentiner, director of the Detroit Institute of Arts, calls the painting an original and characteristic work by Frans Hals, the elder, executed about 1620-25.

"The costume of the woman as well as the technique point to this period of the artist, during which he executed some of his best paintings," Dr. Valentiner wrote of the picture. "The charming, smiling face of the woman and the bril-

(Continued on page 2)

lied by M. George whose analyses of the paintings, the artists and Paul Guillaume are very illuminating. It is probable that his references to M. Guillaume were written in the vein which M. George finds dominant in the collector and art dealer, a little perverse, satirical and skeptical.

ITALIAN, DUTCH AND ENGLISH MASTERS IN CHRISTIE SALE

Cable to THE ART NEWS

LONDON.—Important paintings of the early Italian, Dutch and English masters from the collections of Viscount D'Abernon, Lord Wittenham, Lord Sherborne and the late Lord Lambourne will be sold at Christie's on June 25th. A detailed announcement will be printed in a later issue.

Caldenhofer Medieval Art to Be Sold in Berlin

BERLIN.—Berlin's spring auction calendar, already so rich in notable events, has further been added to by the announcement of the sale at Lepke's on June 8th of the famous Caldenhofer collection, the distinctive quality of which is already well known to connoisseurs of medieval art. The most important pieces are of Westphalian and Netherlandish origin dating from the XVth and XVIth centuries and including as a special attraction paintings by the Master of Liesborn. Like those in the National Gallery in London and in the museum at Munster these fragments formed part

(Continued on page 2)

CLEVELAND HOLDS BIG MAY ANNUAL

CLEVELAND.—The May show of Cleveland artists for this year is larger in size, filling six galleries; and it is also of a higher standard than the one which was held a year ago. "The jury," as seen in their statement, was impressed by the high quality of the work throughout. It was especially impressed by the graphic arts, the pottery and the watercolors.

"It was evident to the jury that there is a lively and growing interest in painting and the crafts and that the great progress in recent years has made the Cleveland school of great value to the whole country," was the statement signed by Gifford Beal, chairman; Charles Downing Lay and George William Eggers.

It was gathered from some of the comments made at the opening that the awarding of the prizes in certain instances was not in full accordance with the consensus of opinion. For the most part, though, the quality of most of the brilliantly done compositions which were given the awards cannot be questioned. The few exceptions, which should have had mention, will not be singled out, as their merits are of enough moment to speak loudly for themselves.

In the main, says Charles F. Ramus of the Cleveland News, most of the exhibits are fresh, original and inspiring; and one of the qualities to be commented on is that a goodly share of the objects show honest craftsmanship and that they have

(Continued on page 3)

Galerie Georges Petit To Sell Zoubaloff Art

*Unusually Large Group of Sculptures and Drawings by Barye
Feature Sale Reflecting Individual Taste in French Art*

PARIS.—No less than twenty-nine sculptures by Barye are included in the Zoubaloff collection which is to be sold at the Galerie Georges Petit in Paris on May 30th. In addition to the typical animal sculptures there are several distinguished works which are interesting revelations of Barye's virtuosity. A group of drawings in the first session of the sale, largely sketches of animals, will not perhaps bring high prices but offers highly unusual commentaries upon the sculptor's method.

Of the less typical subjects, one of the most interesting items is the standing figure of a nude woman, modeled in plaster and wax for the clock of M. Pereire, coming from the Perronne-Barye collection and included in the 1889 exhibition of the sculptor's works. A draped figure done in the Greek spirit, also in plaster and wax, is likewise a fine revelation of Barye's exquisite modeling. Two male figures, representing rivers, are preliminary works in plaster for the later figures in stone. They were included in the Barye sale of 1876, were shown in the exhibition of 1889, and come from the Barbedienne collection. Another group in plaster with wax patina, entitled "Theseus Combating the Minotaur," is remarkable for its brilliant variety of surface and powerful treatment of muscular bodies in tension. This group, which likewise comes from the Barbedienne collection, was No. 580 in the Barye sale of 1876. Two equestrian statues, one of Bonaparte, the other of Charles VII, are brilliant examples of the distinguished handling of subject matter that ordinarily results in sculptural banality or pomposity. Both figures have an inimitable style. These works, modeled in bronze, come from the Barbedienne collection, were shown in the Barye exhibition of 1889 and are signed. The figure of Charles VII is dated 1840. To this group of less typical works also belongs the sketch in plaster of a cavalier surprised by a serpent. This sketch also comes from the Barbedienne collection, was part of the Barye sale in 1876 and was exhibited at the Ecole des Beaux Arts in 1889.

The bronzes of animals include typical figures of a crane, a lioness, two jaguars with prey, a Senegalese elephant, an ibis, a bull with head bent in attack, two finely modeled panthers and several types of stags—all of them revealing that profound knowledge and brilliant technique which made Barye the greatest animalist of his era. Practically all of these bronzes are from the Barbedienne collection and figured in the Barye sale and the Ecole des Beaux Arts Exhibition. All of them are signed, and one or two dated.

The drawings and sketches by Barye in the first session of the sale scarcely need comment. They are slight things, but extremely animated. Special interest should be aroused by the pen drawing of Barye's daughter, a charmingly honest little sketch, and by a landscape in watercolor, showing two deer on the slopes of the Pyrenees.

The remainder of the objects in the sale—drawings, paintings and bronzes—reveal a lively taste in French art of the XIXth and XXth centuries. In the group of drawings and watercolors one notes such varying, yet somehow congenial things as the crayon drawing of a young woman seated by Carpeaux, a watercolor head by Marie Laurencin, two watercolors by L'Hote, two Maillol drawings, an excellent sketch of a young

(Continued on page 2)

Zoubaloff Collection to Be Sold at Galeries Georges Petit, May 30

(Continued from page 1) girl by Matisse, the watercolor of a butterfly by Odilon Redon, twelve Signac watercolors, a gouache by Utrillo and two sepia portraits by Isabey.

M. Zoubaloff's paintings also reveal his catholicity of taste. Here is a David of the most classical type, signed and dated 1767, representing Hercules and Alceste. Here is a charming Italian scene by the XIXth century painter, Granet and two Monticellis, "Collation in the Park," and "Promenade in the Forest," both signed and giving hints even in the black and white reproductions, of great coloristic beauty. Of the cubists, there is a good 1926 "Still Life" by Juan Gris; a fine Braque; a very geometric Leger; architectural in theme, dating from 1923; an amusing Marcoussis; Andre L'Hot's "The Three Graces" done in 1912; and a not very stimulating Picasso still life, done in 1922. The tamer spirits in French painting are rep-

resented by a delightful Dufy, Favory's "Baigneuses," three pleasant Flandrins, "Les Pins," by Mangin, a typical Utrillo, dated 1926, and a Signac port scene that is like a mosaic. Among the less distinguished names, one finds works by Van Dongen, Guerin, and Cheramy. M. Zoubaloff's enthusiasm for all phases of Barye's work is revealed by two oils by the master—the painting of a bull after Paul Potter, and a charming little "Eve," with a certificate of authenticity, signed by Mme. Perronne-Barye, daughter of the sculptor.

M. Zoubaloff has limited his sculptural enthusiasms almost entirely to Barye. The other works in this section are not of great interest save for a good Rodin marble, "La Danaide," signed on the base. Such French animalists as Auguste Cain, Pompon and Mené are found in a few characteristic works. There are also a plaster figure of Thalia by Jules Desbois and a highly stylized terra cotta of a kneeling woman by Henri Laurens.

CALDENHOF ART IN BERLIN SALE

(Continued from page 1) of the altarpiece in the church at Liesborn, Westphalia, which was dedicated in 1465. The remaining pieces, six in all, are in the Caldenhof collection. Three of these represent angels from the "Crucifixion" one is the figure of a king from the "Adoration," and two are depictions of St. Joseph. The light and clear tones of these works are relieved by golden backgrounds and in spite of their fragmentary condition they have great charm.

Also very remarkable are two panels by Konrad von Soest, embodying the particular characteristics of this master who lived around the year 1400. There are in addition two altar wings of considerable artistic merit which belong to the school or workshop of this artist, while a large shutter, painted on both sides with a "Crucifixion" and "Scenes from the Life of Mary," is the work of an anonymous Westphalian painter of the early XVth century. Johann Koerbecke of Munster (1446-1491), in whose style is seen the first introduction of realism into the Gothic formula, is represented by an altar shutter on which the legend of St. Laurentius is depicted. A signed and dated miniature portrait (1572) of a man by Ludger tom Ring is a very attractive work and belongs to the period of the artist's sojourn in Brunswick. A small altarpiece with the figures of the donors on both wings is by Bartel Bruyn.

Among early Netherlandish paintings the half length figure of a "Madonna" by

the Master of Flémalle stands out. Likewise in half length is a "Madonna" by a follower of Roger van der Weyden, and the influence of Dirk Bouts is seen in a St. Anne.

Flemish and Dutch art of the XVIIth century is represented by Jan Breughel, Joost Cornelisz Droochsloot, and Jan Verspronck. Several plaster reliefs by the Westphalian artist, Judocus Vredius (circa 1470-1540), are added.

It is noteworthy that seven of the paintings in this collection—and among them those by the Master of Liesborn—are on the list of works whose exportation from Germany is prohibited. An application has, however, been made to have the restriction removed in this case and it is expected that the request will be granted by the authorities. F. T.-D.

PRE-COLUMBIAN ART BRINGS HIGH PRICES

PARIS.—At a sale of Pre-Columbian American art objects, the majority coming from the collection of Professor Gaffron, Mes. Lair-Dubreuil and Flagel obtained, on April 29th, 5,100 francs for an anthropomorphic burial urn in gray pottery, decorated with a divinity, and for another anthropomorphic burial urn in gray pottery decorated with a warrior, 5,700 francs.

On the second day of this sale a cup in black obsidian, carved in the form of a seated rabbit, sold by Me. Lair-Dubreuil and M. Flagel, reached 21,500 francs; an alabaster mask of Nohuas work brought 10,200 francs, and a Peruvian presentation cup, formed of shells, 6,700 francs.

Gainsborough Portrait Brings Record Price of £15,225

LONDON.—A record price of £15,225 was bid by Knoedler, of New York, who secured the Gainsborough portrait of Colonel Nugent painted in his uniform of the First Regiment of the Footguards, at Puttick's and Simpson's Auction Rooms on May 2nd,

NUGENT HEIRLOOMS IN LONDON SALE

LONDON.—Silver and old Sheffield plate, forming part of the Nugent heirlooms, the property of the late Sir Edmund Charles Nugent, of West Harling Hall, Norfolk, and silver from other sources came up for sale on April 25th at Puttick and Simpson's.

The top price among the Nugent silver was paid for a George II oblong inkstand, engraved with the arms of Knight

quartering Yorke and Forrester, Crosse in pretence, 10 in. wide, by John Tuite, 1731, 39 oz. 12 dwt., which sold at 180 s. an oz.—£356 8 s. (Webster).

In the same property were a George II loving cup and cover, engraved with the arms of Skinner quartering McGregor, by F. Kandler, 1745, 54 oz. 17 dwt., at 35 s.—£95 18 s. (Willson)—this cup was presented by the Duke of Northumberland to Captain John Skinner, R.A., 1833; a pair of George II muffineers and covers, by S. Wells, 1739, 6 oz. 18 dwt., at 54 s., £18 12 s. 7 d. (Attenborough); a set of four George III oblong entrée dishes with the Nugent crest, by Robins, 1812, 294 oz. 19 dwt., at 18 s., £295 3 s. 1 d. (Wyllie); and a George III oval tea tray of Adam design, with the Nugent arms, by J. Moore, 1809, 24 in. wide, 89 oz., at 34 s., £151 6 s. (Williams).

From other sources a William III plain tazza, by J. Chadwick, 1698, 13 oz. 17 dwt., sold at 160 s. an ounce—£110 16 s. (Attenborough); a George I plain dredger, 1725, 1 oz. 18 dwt., at 420 s. — £39 15 s. (Heath); a George II milk jug, by J. Schuppe, 1757—£61 5 s. (Heath); and a Charles II silver gilt candle cup and cover, 1662, 17 oz. 14 dwt., at 140 s.—£123 18 s. (Armstrong).

The sale of old furniture, porcelain, and objects of art at Messrs. Puttick and Simpson's on April 26th, included pieces forming the second part of the Nugent Heirlooms. Among these was a finely carved William Kent mahogany cabinet, 54 in. wide, 97 in. high, which brought £525 (M. Harris); a Charles II bracket clock, by Charles Gretton, London, in a walnut case, 17 in. high, £231 (Mallet, of Bath); a William Kent side table, 60½ in. wide, £120 15 s. (Farr); an old Dutch hall clock in a

Gellatly's American Paintings Given To National Gallery in Washington

The collection of American paintings of the late XIXth and early XXth centuries formed by John Gellatly has been accepted for the National Gallery in Washington. Mr. Gellatly has previously offered his collection, which is said to have cost him from two to three million dollars, to Columbia University with the condition that a building be provided to house it. This the University found itself unable to do and in consequence the paintings were offered to the Smithsonian Institute and accepted by Con-

gress. Classical objects are also assumed to form part of the gift. Mr. Gellatly himself has refused to comment upon his collection and its disposal and the complete extent of his gift will not be known until a report is made by the Smithsonian Institute. It is rumored that part of the collection has already been sent to Washington.

The collection is most famous for its American pictures and Mr. Gellatly is known to have brought together many of the finest works by American artists of the past generation. Thayer, Ryder, Twachtman, Whistler, Homer, Inness, and Dearth are represented by some of their best pictures. Paintings by living men includes works of Childe Hassam, Jerome Myers, Irving Wiles and Robert Reid. Many of the more recent pictures were acquired last year.

HALS SOLD BY EHREICH GALLERY

(Continued from page 1) liant execution of the dress remind one of works like the double portrait at Amsterdam (the artist and his wife) or of the merry company in the Metropolitan Museum (Altman Collection)."

Judith Leyster is seen seated before an easel, on which appears one of her own compositions. In her left hand she holds a palette and in her right a paint brush. The black of her bodice contrasts with the violet of the sleeves, the rose color of the skirt, and the white collar and the tulle cap. The background is gray. The canvas measures twenty-nine and one-half inches by twenty-five and one-half inches.

Judith Leyster studied in Hals's atelier in Haarlem. So excellent is her work that for many years it was accepted as that of the master himself. She is thought to have been born about 1600 and to have

walnut marqueterie case, by Fr. Pasteur, Amsterdam, £165 (Woodstra); a Sheraton mahogany sideboard, inlaid with borders of satinwood, 49½ in. wide, £262 10 s. (Connell); and a Louis XV kingwood marqueterie commode, by J. B. Fromageau, 25 in. wide, £147 (Cats). From other sources came a set of twelve Adam mahogany chairs, which brought £178 10 s. (M. Harris); a pair of Adam mahogany "love" seats, £110 5 s. (Buck); a set of six Queen Anne walnut chairs, £241 10 s. (Harvey); a Queen Anne walnut bureau bookcase, 29½ in. wide, 86 in. high, £231 (Haines); and a set of four XVIIIth century paintings for wall decorations, £273 (Spyer). The day's total was £7,739.

been not more than 25 years old when this portrait of her was painted. Dr. Valentiner places the date as probably between 1620 and 1625, since the type of dress worn by Judith in the portrait appears in other pictures painted by Hals about this period.

It is probable, Dr. Valentiner declares, that this painting is the portrait of Judith Leyster by Hals referred to in the inventory of the estate of her husband, Jan Miense Molenaer. In contradiction of the suggestion that this is a self portrait by Judith, Dr. Valentiner asserts that even with all her ability, she could not paint so spirited a composition, that the pigment in her pictures appears thinner than in the present painting, and that the execution of the costume marks the work as that of Hals.

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OLD MASTERS

FRENCH IMPRESSIONISTS

Annual Exhibition of Work by Cleveland Artists Is Now Open

(Continued from page 1)
been done with great care. There are, however, a few disconcerting instances which stand out at rare intervals.

One of the finest works in the show is Alexander Blazy's large sculpture "Decorative Group" which occupies the center of gallery IX. This finely conceived work is without a doubt the most impressive exhibit in its class because of its fine sculptural design, solid, plastic forms, rhythm and great monumentality.

In the painting section Paul Travis' renditions of mysterious Africa are remarkable compositions which have a sinister and somber strain in both color and design. Henry G. Keller's painting of a circus is a brilliantly conceived work. Clarence Carter's paintings, particularly "A Woman of the Sabines," are magnificently done compositions which have a great deal in common with some of the Italian primitives. There is in all of his work an amazing feeling of serenity and distinctive craftsmanship.

Among the other painters whose oils are outstanding are Grace V. Kelly, Milton S. Fox, Elmer Brubeck, William Grauer, Clara Deike, Rolf Stoll, Frank Wilcox, Max Bachofen, Russell T. Limbach, Edna Brush Perkins, William Eastman and Norris Rahming.

Cleveland watercolors are well known for their quality; and this year this element is present to an even greater degree. Outstanding in this section are the group by Paul Travis, Frank Wilcox, Paul Shively, Carl Broemel, Henry G. Keller, Grace V. Kelly, Lorin Black, Clara Sargent, Antonio di Nardo, William Eastman and Elas Vick Shaw.

In the pastel section Louise M. Dunn's still life studies are most effective in their sensitive and rich color. Emery Gellert's three compositions show a versatility both in handling and subject matter. The same may be said about Clifton Newell's most charming pictures.

The outstanding exhibitors in the graphic arts are the lithographs by Russell T. Limbach, Richard Beatty, Milton S. Fox, William S. Gisch, W. K. Leutheusser and others; the block prints by Augustus Peck, Joan Jordan, Ivy Jane Edmondson and Thomas Marker; the etchings by Hugh Seaver, Edwin Kaufman, Meade Spencer, Gordon Barrick and Kalman Kubinyi; and the drawings by William Sommer, Frank Wilcox, Augustus Peck, Dorothy Rutka, Carl Binder and Paul Meyer.

In the field of sculpture Alexander Blazy, Charlotte Jordan, Donald Griffith, Frank Jirouch, Waylande Gregory and Max Kalish are represented by strong works.

Special mention must be made of the ceramic sculpture of the Cowan Pottery studios, the pottery by Vera Neff, Arthur E. Baggs and Mrs. A. R. Dyer. Special mention also must be made of the fact that Louise B. Maloney, who has been one of the strongest exhibitors in former years, is not represented in this year's showing due to the fact that her work was delayed in transit from Italy and has not as yet been received by the museum.

A list of awards and prize winners in all classes is published below:

OIL PAINTINGS

Landscape—First prize, Paul B. Travis, "Mount Kilimanjaro, Evening"; second prize, William J. Eastman, "The Shadow of the Hill"; third prize, William Sommer, "Landscape No. 2"; honorable mention, Max Albin Bachofen, "The Pig Killing"; honorable mention, Ora Colman, "On Felicity Street"; honorable mention, Norris Rahming, "Carcassonne From the Northwest"; honorable mention, Rolf Stoll, "Sunday in the Harbor of Guetaria"; honorable mention, Alfred Wands, "The Approach to the Town"; honorable mention, Frank N. Wilcox, "On the St. Lawrence."

Figure composition—First prize, Elmer J. Brubeck, "Portrait of a Negro Woman"; second prize, Alfred Wands, "Awaiting the Ferry"; third prize, Clarence H. Carter, "A Woman of the Sabines"; honorable mention, Rolf Stoll, "Old Woman of Ondarroua"; honorable mention, Paul B. Travis, "Pygmies in Congo Forest."

Industrial—Cleveland—First prize, Stanley T. Clough, "The Coke Works"; second prize, William C. Grauer, "Quarry"; third prize, George G. Adomeit, "Giants of Industry."

Still life—First prize, Mary Susan Collius, "Primrose"; second prize, Alice R. Fisher, "Flowers"; third prize, Claude R. Conover, "Still Life No. 1"; honorable mention, Edna Brush Perkins, "Passion Flowers."

MURAL AND DECORATIVE PAINTING
Any medium—First prize, Arthur D. Brooks, "Sharon," "Mayfair" and "Sylvan"; second prize, Elsa Vick Shaw, "Handmaidens"; third prize, Philip Kaplan, "Tranquility."

PASTEL

First prize, Emery Gellert, "Before the Rain," "A Shady House" and "Monday"; second prize, Louise M. Dunn, "Flowers in Vase," No. 1 and No. 2; "Bohemian Glass," No. 1, No. 2 and No. 3; third prize, C. G. Newell, "Swans."

WATERCOLOR

First prize, Lorin Black, "Communicants, Tuscany"; "Peasants, San Barberino," "Toilers of Tuscany"; "Moon of San Gimignano" and "Mattiata"; second prize, Paul Shively, "Boats and Pier"; "A Wash Line," "House at Pigeon Cove"; "Rockport Street" and "Bundysburg Stoop"; third prize, William J. Eastman, "The River Front"; honorable mention, Grace V. Kelly, "Road to the Strand, Achill"; "Cathedral

Stained Glass Acquired by the Metropolitan

By JAMES J. RORIMER
In the Bulletin of the Metropolitan Museum of Art

ETCHINGS
First prize, Jolan Gross Betelheim, "Self-Portrait"; second prize, Meade A. Spencer, "Apple Tree."
LITHOGRAPHY
First prize, Alfred Wands, "Rural Ohio"; second prize, Russell T. Limbach, "Caroline Farm," "Excursion Boat," No. 2, "Four A. M." and "The Avenue"; third prize, William S. Gisch, "Landscape," No. 1 and No. 2, "Roofs" and "Martyr"; honorable mention, W. K. Leuthold, "Georgetown"; honorable mention, Charles F. Ramus, "Singing Pianist," "Women With Parasols"; "Portrait," "Morning" and "Woman Combing Her Hair."

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SCULPTURE MODELS OR FINISHED WORK

CERAMIC SCULPTURE

OLD ENGLISH SILVER AT BOSTON MUSEUM

BOSTON

—A small but choice collection of English silver of the XVIth, XVIIth and early XVIIIth centuries is on exhibition in the Special Exhibition Gallery of the New Wing of the Museum of Fine Arts, Boston. The earliest pieces, antedating any in the Museum's own fine collection of English silver, are among the rare pieces that escaped the destruction meted out in the XVIth century so much of the best English silver of previous centuries.

There are four XVIth century pieces, many examples of the best work of the XVIth and early XVIIth centuries. But the collection is noteworthy, not so much for the number and variety of rare pieces, as for the distinguished form and workmanship of every example here assembled.

The owner, through whose kindness the exhibition is held, has obviously been more interested in gathering examples of unusual beauty than in filling out a sequence of types or styles.

An early acorn cup of silver gilt dates from 1585 and is one of two similar cups known, both of which are reported to be in this country. Originally made for domestic purposes it was converted to ecclesiastic uses in 1671 when it was given as the inscription indicates to "the Church of Westbury by Colonel Wancklen and Mary Contes of Marlboro." Research into the Westbury archives has brought to light some evidence that the cup thus inscribed was presented by Colonel Wancklen in the hope of further concealing the death of his wife, the Countess, whose estate was subject to jointure.

Two handsome candlesticks of the time of Charles II are richly ornamented with a design in repoussé recalling the sumptuous character of the State Morning Room from Hamilton Palace, one of the European interiors in the New Wing of the Museum. A baronial salt, dating from 1614, is 8½ inches high and enriched with a floral pattern in chasing. There are three compartments, the upper being pierced for spices. But such a piece was probably valued more in the days of its first usefulness as a means of indicating rank at the table than as an actual object of service.

Another rare and unusual piece recalling a late XVIth century custom is a gold "Tontine" cup made in 1702 by Pierre Harrache. The form of the tontine

indicated by this cup was probably private and provided that each member should stake a certain sum on his longevity, the survivor to win the stakes. The cup is engraved with the Wynstanley arms and bears the names or initials of twelve persons surrounded by the inscription: "I was your friend unto my end, your friend I was and so did dy," and "Gratia Regis Floret Lex Imperium & Libertas."

Of a little later date is the beautiful group of domestic pieces of the XVIIth century—a fluted melon tea pot, a bulbous water-pot with stand, a coffee pot with ivory handle, muffineers, tea caddies, one of which bears the arms, quartered, of the Hamilton family also seen in the carving in the Hamilton Palace Morning Room in the Museum and other pieces, all of which are easily recognized as belonging to the silver which was a first source of inspiration to our own American silversmiths of the XVIIth century.

The exhibition will be on view until about the middle of June.

ilarities are to be found among paintings, illuminated manuscripts, and stained glass of the period; and therefore we may suppose that those who painted walls and panels often painted stained glass then just as we know they did in the following centuries.

An almost identically composed group, with very similar architectural enframements, and showing characteristics of style similar to those of our glass, is in the Kunstgewerbemuseum in Cologne. Our delivery of the Keys is perhaps from the same workshop as this Saint John the Baptist and Queen Cunegond. They are work of the first half of the XIVth century.

DESPIAU LOANED TO METROPOLITAN

The Metropolitan Museum of Art has recently accepted as a loan from Frank Crowninshield three of the finest examples of the work of Charles Despiau. These sculptures, consisting of portraits of a man, a woman, and a child, have been placed on exhibition in Gallery D 10 at the top of the main staircase. Together with the head of a young girl, likewise by Despiau and lent by Maurice L. Stone, they present an unusual opportunity for the study and enjoyment of Despiau.

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Metropolitan Museum Buys Goujon's "Descent from The Cross"

By JOSEPH BRECK

In the Bulletin of the Metropolitan Museum of Art

An important new purchase is shown this month in the Room of Recent Accessions. It is a marble relief, 24½ inches in height by 43¼ inches in width, that served originally as an altar frontal. The subject is The Descent from the Cross. Standing on ladders, Nicodemus and Joseph of Arimathea lower the body of Our Lord into the arms of Saint John. Saint Mary Magdalen kneels at the foot of the cross. At the left, a holy woman supports the figure of the swooning Virgin. In the background is another woman, who gazes at this group with an anguished expression. On the right, corresponding to this group, is the single figure of a kneeling woman, and in the distance a view of Jerusalem. The crosses upon which the two thieves were crucified are represented, but not the thieves themselves. Evidently the artist felt that these two figures would detract from the dramatic interest of the central group in a

composition which is planned with great subtlety to concentrate the spectator's attention upon the chief protagonist. Although pyramidal in its main lines, the composition escapes any suggestion of monotony through the daring, but wholly successful, balancing of the group of the three women on the left by the single figure and the view of the city on the right.

The skilful composition, the exquisite delicacy of the relief, the classical facial types, and the fluid draperies that ripple over bodies of pagan beauty in a thousand tiny folds leave one in no doubt as to the authorship of this relief. It is the work of Jean Goujon, the outstanding master of the French school in the XVIIth century.

The relief, which was formerly in the collection of Miss E. Jones of London, was published by Louis Réau in the *Gazette des Beaux-Arts* for March, 1928, as the work of this great sculptor. As M. Réau states in the introductory paragraph to his article, it may be affirmed without exaggeration that none of the relatively few examples of French Renaissance sculpture recently discovered can rival in importance and perfection of execution this admirable bas-relief of the Deposition. The Museum is indeed fortunate in possessing so distinguished an example of the work of a master in whom the influence of the Italian Renaissance, with its enthusiasm for classical antiquity, was happily combined with such national French traits as sensitiveness to architectural fitness and delight in feminine charm.

Of Goujon's life before 1540, when he was working at Rouen, nothing is known, although it is thought that he was probably of Norman origin. Where he obtained his training is also uncertain. He may have traveled in Italy. In any case, the colony of Italian artists working at Fontainebleau and the bronze casts of famous ancient statues brought back by Primitacchio, following his journey to Italy in 1542, undoubtedly played an important part in the formation of Goujon's style. Architect as well as sculptor, he gave to his work a monumental quality, without which the tendency to voluptuous grace and delicacy, so evident in his lovely female figures, might readily have proved disastrous. His chief sculptures were made for architectural settings. Among them may be noted the reliefs for the choir-screen of St.-Germain l'Auxerrois (1544), now in the Louvre; the altar from the château d'Écouen (1545), now at Chantilly; the Fountain of the Nymphs (1549), his masterpiece, at Paris; and the reliefs and caryatids made for the Louvre from about 1550 to 1562. It is to the period of the Louvre sculptures that our relief of the Deposition may be attributed on the evidence of style. There is surely nothing puritanical in the sensuous beauty that distinguished Goujon's work; nevertheless, the artist was a Huguenot. To escape persecution he fled in 1563 from Paris to Bologna, where he died some time before 1568, when there is a reference to his death.

On the lower left and right corners of the relief a coat of arms is repeated. The arms are azure, a castle with three towers argent, masoned sable, with three gold stars in chief. On the authority of Max Prinet, Director of the École des Hautes Études, M. Réau identifies the arms as those of the Saint-André family, members of which occupied important positions in the Parliaments of Toulouse and Paris in the XVIth century. As a crozier head appears above the coat, M. Réau conjectures that the arms may be those of Pierre de Saint-André, who was Bishop of Carcassonne in the period, about 1550-1560, to which our relief is assigned. Another ecclesiastical member of the family at this time was Jean de

Saint-André (who as a canon of Notre Dame de Paris may have had the privilege of ensigning his arms in this fashion). In any case, the arms indicate that this beautiful relief was made for some member of the Saint-André family.



"String Artist"

by Richard E. Miller, N.A.

Founders' Exhibition

A basic feature of our unique plan of operation is the Annual Founders' Exhibition, at which awards of works of art are made to lay members.

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A Rare Collection of English Woodcarving Given to Pennsylvania

By SAMUEL YELLIN

PHILADELPHIA.—The gift of more than 700 specimens of English woodcarving to the Pennsylvania Museum, by Roland L. Taylor, provides Philadelphia craftsmen with an unequalled study collection of the best Gothic work of the Middle Ages.

As there will soon come a time when collections of this quality are absorbed by the hundreds of museums in America and can not be purchased for any sum, the Museum and the city are particularly fortunate in obtaining this collection of fragments and figures which date from the XIIIth to the XVIth century. Ten years from now the Museum will have sufficient funds to purchase great collections but by that time there will be no collections of value left.

It is most important to have work of this type in the Museum because to me, and I know to other craftsmen, it is just like going to a library and picking material off the shelves. These fragments of woodcarving are more essential and valuable to artisans than the splendid period rooms being installed in the Museum. All of the pieces in the collection are authentic fragments of furniture, rooms and buildings which have been destroyed so that the complete object can never be restored. They provide, therefore, an infinite source of inspiration not only to woodcarvers but to metalworkers, stonecarvers, architects and modern designers.

The value to the craftsman does not lie in his opportunity to copy the old fragments in the Museum, but rather he should saturate his mind with a variety of designs in the medium with which he is familiar that he will learn to rely on his own judgment and instinctive sense of artistry in the execution of his own work.

I visited a new church which is being completed near Philadelphia, recently, and saw what the architects called "woodcarving." But I could not call it woodcarving—only the work of an uninspired mechanic. A real woodcarver does not

Saint-André (who as a canon of Notre Dame de Paris may have had the privilege of ensigning his arms in this fashion). In any case, the arms indicate that this beautiful relief was made for some member of the Saint-André family.



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need a model for the particular piece of work; he makes his own design and puts all that he has into it. He is a master of his own material because he has absorbed the technique and beauty of a multitude of designs from a long study of fragments such as these which the Museum has acquired.

The Pennsylvania Museum has displayed exceptional ability in selecting objects abroad that are really authentic. Very little of the so-called antiques abroad are genuine. Many of them are made by capable craftsmen out of old lumber. They are very nice reproductions and only a few experts can tell the difference. A European dealer told me that as long as Americans come and buy them they will keep on making them.

The rooms and interiors the Museum has secured are exceptions to this general rule, and are superb originals, but we have practically exhausted the supply, and, therefore we must concentrate on study collections. A fragment is sufficient for the master craftsman. It does not matter if it is only a nail, for you can put beside it a picture of the door in which it was used. The pieces in this collection are working documents of art which should improve the technique in design of our artisans here in Philadelphia.

I would advertise this and other collections of the Museum among the art schools of the city so that teachers will bring the students there to study. A student should acquire a vocabulary of beautiful things and then if he is a master he can compose his own designs.

This collection was secured under circumstances in keeping with mediaeval tradition, when it was customary for the guilds to apply to private individuals for the support and instruction of their journeymen. At the Cathedral of Chartres, we know that a great majority of the stained glass windows were the donations of the bankers, the linen drapers and the butchers. I found this collection covered with dust scattered all over an old building, part in the old workshop and part in the basement. The owner did not know whether it could be sold or not but I told him to hold it until I returned to Philadelphia.

Many Americans came to inspect the collection and a few wanted to buy it for museums in other cities, but the collection was too valuable to allow it to be lost to our city. Mr. Taylor saw the collection and asked me what I thought of it. "It is a wonderful thing," I said, "and if you don't buy, I will." He had me cable to learn if the entire collection could be purchased for the Pennsylvania Museum. I feel that Mr. Taylor is the one who deserves all the glory and credit for saving this collection for Philadelphia.

Today in America we are in a cathedral age. Not only the great cathedrals of the church at Washington and New York are in the building, but there are cathedrals of learning and commerce, the skyscrapers, springing up in every city. Without proper study collections for reference, the hands of the American artisan are crippled.

We need in Philadelphia other generous citizens who will provide the funds so that the Museum can purchase other collections of equal quality. There is one of the greatest collections in the world available now which, if funds are made available to purchase it, would place our Museum in the forefront of American museums. If we should lose this collection to some other museum, it would be impossible to obtain objects of this quality at a later time.

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Los Angeles To Hold Competition for Museum Murals

The Los Angeles Museum has issued a general invitation to artists to submit sketches for mural paintings to be placed in "Mural Hall." The invitation, announcing the conditions of the competition, follows:

Mural hall is the great central foyer of the recently completed second unit of the Los Angeles Museum. It is located on two of the main axes of a structure which eventually will cover four city blocks in Exposition Park, Los Angeles. This hall is approximately fifty feet square and thirty-three feet high. The walls and columns, up to the level of the proposed murals, are of cream-colored travertine marble. The twelve foot walls above this level which are to receive the murals are of acoustic plaster, applied directly to concrete walls. The panelled cedar ceiling either will be left in its present natural finish or will be decorated later to harmonize with the mural.

A design is desired which will reveal, largely and beautifully, the great wonder and value of man's creative spirit as manifested in artistic and scientific endeavor. Los Angeles Museum is an educational institution devoted to the historical, scientific and artistic interests of man and it is appropriate that the great mural of Mural Hall should organize into one great design *The Dynamic of Man's Creative Power*.

The design is not restricted as to treatment; it may be done abstractly, concretely, or in a combination of the abstract and the concrete. The theme of the mural outlined below may be developed as the designer wishes; the suggestion is made however that the south wall, together with the southern halves of the east and west walls, be utilized for that portion of the mural which is expressive of artistic and scientific development *in the Past*. Central in the south wall should be the motif of creation, man's need and power to embody his thinking, feeling and perception in new forms—forms which are both consummatory of the past and productive of continuously renewed interests and satisfactions. This motif should be progressively developed on the walls of the southern half of the room to the points at the top of the arched openings in the east and west walls, these two points representing *Today*, this brief interlude between the past and the future. Springing from these two points the motif should open out on the northern halves of these walls and culminate on the north wall in a magnificent design expressive of man's forward reaching spirit which, in *the Future*, through the production of new perceptions and new objects, will open new life to us, refreshing and enlarging our spirit and preparing the way for still greater progressions, still greater consummations in art and science.

The dynamic of man's creative power should energize the whole mural. There should be continuity and evolutionary development as the design progresses from *The Past* through *Today*, into *The Future*. And the whole should organize into a unity, both physical and spiritual.

A Committee of Selection will appraise very carefully all sketch designs submitted in accordance with the conditions described in this announcement and will recommend to the officers of the Museum the three designs which, in the opinion of the committee, best fulfill these conditions; the officers of the Museum

will then decide which, if any, of these three designs is desired on the walls of Mural Hall.

Three sets of sketches will be purchased: The conditions controlling the execution of murals for Los Angeles Museum are such that it is possible for the Museum to pay five hundred dollars for each of the three designs recommended for purchase by the Committee of Selection.

Compensation for the finished mural will be a matter of agreement between the designer of the sketches finally chosen and Los Angeles Museum; a limited, but, it is believed, adequate, amount is available for this mural. It is the desire of the officers of the Museum to compensate the designer upon whatever basis seems most equitable; it is possible that the work may be done on a per diem basis, the Museum furnishing all materials and equipment required, the designer furnishing the artistic services of himself and his assistants at agreed per diem rates of pay.

The four sketches are to be one-twelfth the size of the four wall areas which are to receive the mural; (scale of sketches, one inch equals one foot). The dimensions of these wall areas are as follows: North and south walls—11'8" high, 52'10" long; east and west walls—11'8" high, 50'10" long, with a semi-circle of radius 11'5" taken from the center of each of these walls by the arched half-dome over the colonnade.

Rendering of the four sketches constituting the mural designs is to be in watercolor, transparent or opaque, or in oils, upon "Compo-Board" directly, or upon paper mounted on "Compo-Board." This is a wood core board manufactured by the Compo-Board Company of Minneapolis, Minn., and should be cut exactly one-twelfth the size of the walls which are to receive the mural. (Boards cut to these sizes may be purchased at the store of Otis Art Institute, the art school of Los Angeles Museum). Designers abroad may substitute for these boards any material that is comparable in strength. In evaluating each set of sketches the Committee of Selection will place the four boards bearing the design in vertical positions corresponding to the walls of hall.

The date upon which sketches are due at Los Angeles Museum is October 1st, 1929; they may be delivered to the Museum any day previous to that time.

Any person may submit sketches. Persons in foreign lands who desire to submit sketches are invited to send to Los Angeles Museum for copies of this invitation printed in the French, German, Italian and Spanish languages.

The collaboration of two or more persons is invited in the preparation of designs on a co-operative basis; should a design done in collaboration be purchased the designers who co-operated will divide the purchase price, \$500.00, as they see fit.

Designers who intend to submit sketches are requested to so inform Los Angeles Museum without delay in order that possible additional data concerning the project may be sent to them by the Museum. This information also will enable the Museum to arrange for the economical transportation of sketches from distant points in America and abroad.

Sketches from other cities should be sent prepaid to collecting points to be designated later by Los Angeles Museum. The Museum will assume expense of transportation from these points. Unpublished sketches will be returned to designers, express collect.

The name and address of each designer is to be written on a slip of paper enclosed in a plain white envelope which is sealed and fastened to the back of each board. No name or other identification mark is to appear on the face of designs. The Committee of Selection will con-

MARX SALE TO BE HELD ON JUNE 11

The sale of Romanesque and Gothic sculpture from the collections of Fr. J. Marx and Ernst Michels, both of Cologne, will be held at the galleries of Heinrich Hahn in Frankfort-am-Main on June 11th. This important collection was reviewed in THE ART NEWS of May 4th and the date of the sale was there given as June 4th, one week too early.

ART GALLERY GIVEN TO SHEFFIELD

LONDON.—Alderman J. G. Graves has offered to contribute £30,000 towards the building of a new central art gallery and library for Sheffield, according to the Times of London. In 1925 he gave the city a park of 154 acres, and during his year as Lord Mayor he gave £10,000 towards the purchase by the city of a famous stretch of woodlands.

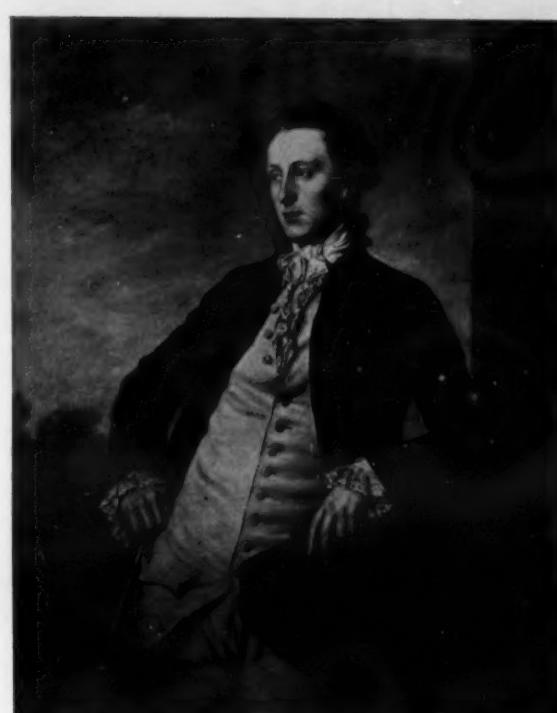
In a letter to the Lord Mayor of Sheffield, Alderman Graves says he has for some time been greatly concerned by the want of central free library accommodation, the present buildings being inadequate, unsafe, and unworthy of the city. At his request plans have been prepared for a building which will supersede the present library buildings. This will not only meet the most modern free library requirements, but will also provide a spacious art gallery with about thirty per cent more wall space than the existing art gallery, which lies near the university, about half a mile from the center of the city. The proposed new gallery will not, of course, do away with the existing gallery, but, to use Alderman Graves's own words, will be "a central situation for future art gallery extension, so that a well chosen collection may be readily accessible to the art students and scholars of the city as well as to business men and women workers generally."

The entire scheme is estimated to cost £95,000, and Mr. Graves offers to pay the cost of the art gallery section and to contribute £10,000 towards the cost of the free library portion. He will also transfer a portion of his own art collection to the number of one hundred pictures or more. The proposed new buildings will have a stock room with accommodation for 300,000 books, and the central lending department is planned on the open access system, to take 40,000 volumes. There will also be technical, commercial, reference and children's libraries. The art gallery section will be on the top floor, and will comprise three large galleries, each one hundred feet long, with small galleries for special exhibits.

sist of three or more persons invited to serve on this Committee because of their competency to evaluate all designs with sensitiveness, intelligence, and fairness. The personnel of the Committee will not be announced until designs have been selected.

Communications and sketches should be addressed to William Alanson Bryan, Director, Los Angeles Museum, Exposition Park, Los Angeles, California.

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Contemporary American Art In Atlantic City Municipal Gallery

ATLANTIC CITY.—Atlantic City will open, on June 15th, a Municipal Art Gallery which has been given to the people of the city by the municipal government. The gallery is located in the new auditorium in the heart of Atlantic City, and is the most centrally located public art gallery in America. It is in a room 60 by 50 feet, just off the auditorium entrance, well lighted, and is ideally suited to the exhibition of works of art.

The new gallery will be conducted by the Atlantic City Art Association, of which Louis Stern is president. Mr. Stern has appointed a committee to select the first exhibition. The committee consists of Mr. Stern as chairman, Edith Halpert of the Downtown Gallery, New York, and Holger Cahill of the Newark Museum, Newark, New Jersey. The members of this committee have chosen a group of seventy-five American painters and sculptors whose work they con-

sider representative of the living art of America today.

The exhibition will be opened with a private view on the afternoon of June 14th. It will be opened to the public on June 15th, and will continue through the summer and early fall. During this period, the residents of Atlantic City and several hundred thousand visitors from all parts of the country will have an opportunity to see important examples of the work of leading American painters and sculptors.

Among the artists to be represented are: Ault, Baylinson, Beal, Burchfield, Blanchard, Brook, Canade, Coleman, Demuth, Davis, Dickinson, Du Bois, Fiene, Friedman, Ferguson, Halpert, Hirsch, Lee, Hart, Hopper, Henri, Goldthwaite, Dasburg, Karfiol, Kent, Kuhn, Kantor, Kroll, Kuniyoshi, Lahey, Laurent, Matulka, Marin, Kopman, Diedrich, Hartley, Myers, McFee, Maurer, Pascin, Pollet, Sheeler, Simkovich, Sterne, Spencer, Speicher, Soyer, Sloan, Rosenthal, Wolkowitz, Weber, M. Zorach, W. Zorach.

RARE SCULPTURE FOR ENGLISH MUSEUM

LONDON.—The Victoria and Albert Museum recently acquired in Paris a figure of an angel which is an exceedingly interesting and valuable example of French Romanesque sculpture of the second half of the XIIth century. The figure is represented half-length on clouds, and it has enough curves to show that it originally formed the voussoir of an arch. It is carved in Caen stone, and closely resembles the angels in the central and southern doorways of the west portal of Chartres Cathedral, which dates from the middle of the century, carvings which have been ascribed to an unknown sculptor, possibly working under the influence of Burgundian art, who has been christened "The Master of the Angels."

Another addition to the sculpture collections at South Kensington, is a carefully chosen group of 66 carvings in mother-of-pearl, which has been presented by Mr. T. Whitcombe Greene. The majority of these little reliefs, many of which are in their original silver-gilt mounts, with engraved backs, are either German or Netherlandish work of the second half of

SCULPTORS' BUILDING TO BE ERECTED

A six-story marble and brick studio building designed for use exclusively by sculptors will be erected immediately at 227-229 West Thirteenth Street, between Seventh and Eighth Avenues, Charles H. and Alex J. Ettl, owners and builders, announced on May 9th, according to *The New York Times*. The structure, which will cost \$250,000, will replace an old three-story building formerly used by W. & J. Sloane as a stable.

Novel ideas in construction and design will be incorporated in the Sculptors Building, Charles H. Ettl said. There will be twenty-foot skylights for every studio, each apartment above the first floor will have a setback, and the appearance from above will be that of a solid roof of glass, save for a five-foot strip of roof atop the penthouse.

The front of the lower three floors

will be of black polished marble, covered with a grillwork of polished aluminum. The upper three stories will be of colored brick. A portico of glass and wrought-iron grillwork will be a part of the fifth floor, and the penthouse will include gardens and terraces.

Double-height doors and elevators will allow the bringing in or removal of large pieces of statuary without tipping, and some of the suites, of which there will be more than a dozen, will include rooms fifty feet or more in length.

Among the well known sculptors who have leased studios are Count Leo Tolstoy, Captain Robert Aitken and F. Wellington Ruckstuhl, one of the men who founded the National Sculpture Society. Work on the building started on May 13th, with the expectation that it will be ready for occupancy within three or four months, Charles H. Ettl said. Mr. Ettl and his brother, who operate the Ettl Studios and a sculptors' service, declared the structure would be the fulfillment of an ambition they had entertained since they began their work as artists in their youth.

Caughey & Evans are the architects and Harvey Wiley Corbett is the consulting architect. Sutton, Blagden & Lynch are the agents.

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Federation of Arts Announces Plans for Annual Convention

PHILADELPHIA.—The American Federation of Arts will hold its twentieth annual convention in Philadelphia, May 22nd, 23rd, 24th and 25th, the first time it has convened in this city. There will be several joint sessions with the American Association of Museums, meeting there simultaneously, as the joint sessions of the two organizations held for the first time in Washington last year proved successful from every point of view.

Philadelphia's wealth in art museums and associations and distinguished private collections, many of which will be open to the convention delegates, makes the city especially attractive to those who plan to attend. The programme arranged for the alternating convention sessions and periods of entertainment is indeed one of the most promising offered to the delegates, with twenty-three Philadelphia organizations and institutions as hosts, which are chapters of the American Federation of Arts.

Hon. Harry A. Mackey, Mayor of Philadelphia, will greet the American Federation of Arts and the American Association of Museums at the opening joint session at the Bellevue-Stratford Hotel on the morning of May 22nd. George D. Pratt, vice-president, American Federation of Arts and treasurer, American Association of Museums, will respond to the Mayor's greetings. Organization reports will occupy the greater part of this session, by Laurence Vail Coleman, director of the American Association of Museums, Leila Mechlins, secretary, and Andrew Wright Crawford, acting director of the American Federation of Arts, and

a report on the International Exhibition of Ceramic Art, assembled and circulated by the American Federation of Arts, given by Charles R. Richards, director of the Division of Industrial Art, General Educational Board, which institution, by its substantial grant of funds, made the Ceramic Exhibition possible. Eugene F. Savage, noted mural painter and professor of painting at the Yale University School of Fine Arts, will give an address on "Creative Art Education."

At the end of this session, the convention delegates will visit the Camac Street Clubs and will have lunch at Venture Gardens and at Venture Inn in Camac Street.

The American Federation of Arts alone will hold the afternoon session on May 22nd, the subject to be discussed "Art Commissions and City Planning." C. C. Zantinger, Philadelphia architect, will preside. The speakers will include Milton B. Medary, Jr., past president of the American Institute of Architects and a member of the National Capital Park and Planning Commission, whose subject will be "The Development of Washington"; Eli Kirk Price, president of the Pennsylvania Museum and School of Industrial Art, who will give an illustrated address on "The Fairmount Parkway, Philadelphia"; and Ernst Herminghaus, of Lincoln, Nebraska, an illustrated address on "Planning for the Small Town." Following this session, the delegates will visit the Pennsylvania Academy of the Fine Arts, and will be entertained at tea at the Print Club of Philadelphia.

On the evening of May 22nd, the delegates to both conventions will visit the new Rodin Museum, and proceed thence

to the Philadelphia Museum of Art, where, in conjunction with the American Association of Museums, they will be addressed by Fiske Kimball, director of the Pennsylvania Museum, and conducted by him on a tour of inspection of the museum and its collections.

The two organizations will hold a joint session on the morning of May 23rd, over which Chauncey J. Hamlin, president of the American Association of Museums will preside. Addresses will be given by Robert W. de Forest on "How Museums Should Dispose of Surplus Material"; by Laura M. Bragg, director of the Charlston Museum on "Lending by Museums"; by Paul M. Rea, executive officer, Pennsylvania Museum, on "Branch Museums"; and by Charles H. Burkholder of the Art Institute of Chicago, on "Building Membership and Museum Finance."

The afternoon of May 23rd will be given over to the sensations of seeing extraordinary collections. The out-of-town guests will enjoy a motor tour to Lynnewood Hall, the residence of Mr. and Mrs. Joseph Widener, and will have an opportunity to view their famous collections, and in addition those of Mr. and Mrs. Edward T. Stotesbury at their residence, Whitemarsh Hall. Supper will be at Belmont Mansion, a colonial mansion in Fairmount Park.

The Philadelphia School of Design for Women will be the scene of three sessions of the American Federation of Arts, on May 24th, with the Hon. R. P. Lamont, Secretary of Commerce, presiding in the morning. "Art and the Department Store" will be the general subject; Samuel W. Reyburn, president of Lord & Taylor's, and Herbert J. Tily, president of Strawbridge and Clothier, will give addresses on "The Relationship between the Art Museum and the Department Store." There will be contemporaneous displays in six Philadelphia department stores, Gimbel's, Lit Brothers, H. Snell-

enburg and Company, Sears Roebuck and Co., Strawbridge and Clothier and John Wanamaker's. The members of the convention will be entertained at luncheon by the Philadelphia School of Design for Women and will hear addresses by Samuel Yellin, advisor in the Department of Metalwork, Pennsylvania Museum, by Nicola d'Ascenzo, stained glass maker, and Edmund de Forest Curtis, potter.

"Community Cooperation" will be the subject of the afternoon session, with addresses on "The Cedar Rapids Experiment" by Edward B. Rowan, director of The Little Gallery of the American Federation of Arts, Cedar Rapids, Iowa, and "Rural Adult Education and Aesthetic Interests" by John D. Willard, research associate, American Association for Adult Education. The Federation's annual business session will follow these addresses.

The delegates will then visit the Museum of the University of Pennsylvania for a reception and private view of an exhibition of the discoveries from the royal tombs at Ur of the Chaldees. The University Museum loaned its share of the finds to the British Museum, and reciprocating, the British Museum is loaning its share to the University Museum, and the joint exhibition will be open for the first time in America. The delegates will subsequently be entertained at tea at the Graphic Sketch Club and the Philadelphia Art Alliance.

The annual banquet will occur the evening of May 24th, with Frederick P. Keppel, president of the Carnegie Corporation of New York as toastmaster. The speakers on this occasion will be John F. Lewis, president of the Pennsylvania Academy of the Fine Arts, Stephen P. Duggan, director of the Institute for International Education, and the Hon. James M. Beck, former Solicitor General of the United States, and Member of Congress from Philadelphia. The banquet usually concludes the

annual convention of the American Federation of Arts; but the abundant hospitality of Philadelphia necessitates still another day this year. On May 25th the delegates will have a trip through Fairmount Park with visits to the residence of Mr. and Mrs. John F. Braun at Merion, of Mr. and Mrs. Horatio Gates Lloyd at Haverford, and of Mr. and Mrs. Richard Haughton, at Paoli, to inspect the art collections and gardens. They will also visit Bryn Mawr College, the Valley Forge Chapel, and the Chester Springs School of the Academy of the Fine Arts, where they will be luncheon guests. Mrs. Charles M. Lea will entertain them at tea at her residence in Devon.

Many of the Philadelphia organizations and institutions, chapters of the American Federation of Arts, which are to be hosts to the Convention delegates, have arranged special programs in the form of exhibitions as well as teas and luncheons. Among these chapters are the Pennsylvania Academy of the Fine Arts, the Graphic Sketch Club, the Art Alliance, the Philadelphia School of Design for Women, the Print Club, the Museum of the University of Pennsylvania, not to mention all. Chapters not listed in the Convention program have also invited the delegates to their club houses, where interesting temporary or permanent collections will be on view. George Walter Dawson and Miss Mary Butler have prepared an index to the art of Philadelphia especially for the benefit of the delegates. This includes the names, addresses and brief description of the various organizations, public museums and galleries, of public and semi-public collections, private collections, some of which will be opened to the Convention, Philadelphia art schools, examples of early American architecture, and a short bibliography on the city, as well as a list of crafts studios, the owners of which have offered the delegates permission to visit them.

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GEORGES PETIT TO SELL STRAUS ART

PARIS.—The Emile Straus collection of modern and antique paintings, sculptures and XVIIIth century French furniture will be sold at the Georges Petit Galleries on June 3rd and 4th. The group of modern paintings includes several items of considerable interest, among them a series of eighteen Boudins, of which two Trouville scenes, done in 1864 and 1866 respectively, are the most animated. The cupidity of collectors will undoubtedly also be aroused by Forain's "L'Artiste et son Modèle," a canvas which is an excellent embodiment of the artist's peculiar methods. The sale boasts three canvases by Monet of which a solidly conceived still life and an exquisite landscape, "Bras de Seine, pres Giverny," done in 1897 and shown in the Monet exhibition at the Georges Petit Galleries in 1898 are the most interesting. The third painting, entitled "Inondation," is more fragile in both mood and execution. Also in the group of paintings are two characteristic heads by Carrière, landscapes by Marquet and Lebasque, an unusually interesting canvas by Maxmilien Luce, a Pissarro of minor quality, and a good Vuillard interior.

The outstanding feature in the group of pastels, watercolors and drawings that opens the sale is an excellent pastel portrait of a young woman by Renoir, signed to the left. Daumier's pen and ink drawing, "Le Défenseur à la barre," signed and shown in the Daumier exhibition, should also arouse spirited bidding. Other items in this section include watercolors by Gustave Moreau which figured in the exhibition of his works in 1906. Two of these are inspired by poems of Paul Bourget. By Pissarro there are a gouache depicting workers in the fields and another work in the same medium in the form of a fan. Two watercolors by Barye, the pastel of a woman by Besnard, two Jongkind watercolors and several things by Eugène Lami are also in this section.

A small group of drawings and pastels, largely by XVIIth century French masters, includes a very fine Fragonard drawing, entitled "Danaë," which was shown in the Chardin-Fragonard exhibition of 1907. Coming from the L-Decloze collection sold in Paris in 1898, this work was catalogued as coming from the atelier of Mme. Vigée Le Brun. Later it was sold in the Félix Doistau auction in 1909. Baron Roger Portalis, in his work on Fragonard comments upon the animation and perfection of technique found in this drawing. Another interesting item is the masque of Voltaire by La Tour, which was shown in the Exposition des Cent Pastels in Paris. An extremely delicate Lancret study of two young women comes from



PORTRAIT OF JOHN MORDAUNT FIRST EARL OF PETERBOROUGH IN SCARLET DRESS
By VAN DYCK

To be sold at Christie's on June 28th

the Villon and Goncourt collections has been engraved by Jules de Goncourt and figured in the Beaux Arts exhibition of 1879. Works by Danloux, Greuze and Nattier complete this group.

The most modern works in the group

of sculptures are four typical animal subjects by Barye, two of which were shown in the Beaux Arts exhibition of 1889. The XVIIth century French terra cottas include a signed statuette by Chinard, two bas reliefs by Clodion,

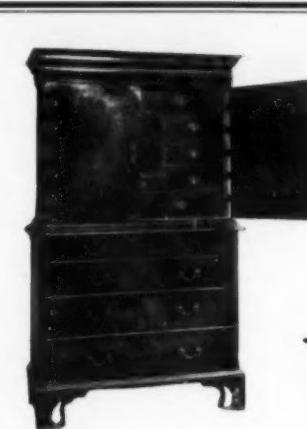
a small bust by Couasnon, a small group by Dardel, a signed and dated statuette by Marin, as well as an unsigned work and a bas relief by Pierre Michel. There are in addition many charming anonymous works of Louis XV and Louis XVI sculptors. Other interesting sculptural items in various materials include a small wax bas relief by Clodion and a statuette by N. F. Gillet, done in 1755.

A group of Aubusson tapestries of the Louis XV period further enhance the sale. The group of Louis Quinze and Seize furniture appears to be of excellent quality, including sets of chairs and sofas upholstered in XVIIth century Aubusson tapestry, and a chaise longue of exquisitely simple lines bearing the scarcely legible signature of "Avisee," who worked in the Louis XV period. This fine chaise longue is mentioned in *Les Ebenistes du XVIII^e siècle* by de Salverie. A small group of handsome XVIIth century clocks and candelabra of the Louis XV and XVI periods round out the sale. Among these is a specimen signed by Cachard, from the early XIXth century and a clock ornament after the figure of Ariadne in the Vatican.

ANTIQUE CHAIR GIFT TO PENNSYLVANIA

PHILADELPHIA.—The Chippendale mahogany wing armchair, according to Horace H. F. Jayne, acting director of the Pennsylvania Museum, "considered by experts the finest and most valuable Colonial American chair in existence," returns to the Pennsylvania Museum. Removed from the Museum to be sold at the public auction of the late Howard Reifsnyder's collection in New York, the chair produced by Benjamin Randolph of Philadelphia about 1770, was saved through the generosity of certain Philadelphians, who purchased it for the Museum at the price of \$33,000.

Mr. Jayne has recently been elected Director of the University of Pennsylvania Museum. Although only thirty-one years of age, Mr. Jayne is one of the world authorities on Eastern art. He will continue his work for both museums.



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CROWD AT SALE OF PORTLAND VASE

LONDON.—After a milling crowd had created unprecedented scenes on the afternoon of May 3rd at Christie's auction rooms, attempting to view the disposal of the Portland Vase, considered the finest example of the Roman glass-worker's craft in existence, the actual sale proved something of an anticlimax. After hardly more than a minute's bidding, starting at £10,500 the auctioneer brought down his hammer at a bid of £30,450 and quickly left the rostrum.

At first some confusion reigned, reports *The New York Herald* of Paris, it being thought that the vase had been sold at this figure and a woman in the crowd loudly demanded the name of the purchaser. No reply was forthcoming, but it was later learned that the vase had not been sold, but withdrawn on the order of its owner, the Duke of Portland.

The vase has been in his family since 1784 and since 1810 had, up to a few weeks ago, been on loan in the British Museum. When it was announced that the duke had decided to sell the unique heirloom, it was feared it would follow other British art treasures to America.

While the vase was on view at Christie's during the last fortnight, hundreds flocked daily to the auction rooms to see it for the last time and on the morning of the sale the Prince of Wales paid a surprise visit of inspection.

Christie's largest salesroom was set aside for the sale, but did not nearly suffice for the immense crowds who wished to view the bidding. They began to arrive early in the morning, bringing lunch baskets and by 2 p.m., an hour before the sale was scheduled to start, the room was filled to overflowing.

At the back press photographers trained a battery of cameras on the vase which stood in a glass case guarded by a stalwart policeman next to the auctioneer's rostrum. Some who arrived too late to obtain a favorable position climbed to the roof and took pictures through the skylights.

The hour for the sale arrived but not the auctioneer and as the minutes slowly passed the crowd registered its impatience by the rhythmical stamping of feet. At length the auctioneer arrived and after apologizing for the delay began almost casually: "We are about to sell the vase. May I ask for the first offer?"

There was dead silence during the few moments the bidding lasted, broken only by the voice of the auctioneer as he called out the mounting offers indicated by almost imperceptible nods.



PORTRAIT OF ELIZABETH COUNTESS OF PETERBOROUGH IN LEMON COLORED DRESS
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RECENT PARIS AUCTION SALES

PARIS.—The sale of Professor F. Gautier's collection of old faience and porcelain, conducted by Mes. Lair-Dubreuil and Pognon, assisted by M. Pape, which ended on May 4th, was marked by big bidding which frequently exceeded the expert's estimates. "Hero et Léandre," a large Faenza platter, attained 33,000 francs; a Sinceny plate brought 21,000 francs; an Urbino dish, 16,000 francs; a Rouen dish, 12,100 francs. The Marseilles faience had a great success; an oval soup tureen reached 15,500 francs and a plate, 6,850 francs, both being from the workshops of the Veuve Perrin.

Collectors were numerous on May 4th at the sale of M. Léon Richet's fine collection by Me. Henri Baudois, who was assisted by MM. Scholler and de Boissieu. Léon Richet's canvases, "Mare dans la Forêt de Fontainebleau," brought 3,300 francs; "Les Moulins de Gamache," 4,100 francs; "Cour de Ferme," also 4,100 francs.

In the same room, Me. Baudois sold some very fine XVIIIth century Aubusson tapestries. "La Disease de Bonne Aventure" attained 45,000 francs; "Le Couronnement de Flore," 54,100 francs, and two pendants, attributed to Van der Goot's workshops, 60,400 francs.



One of a pair of unusual Old Sheffield Wine Coolers made in England, Circa 1780

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Paulme Collection of Drawings Brings Total of \$435,600

PARIS.—International art dealers, wealthy collectors and the élite of aristocratic European society crowded the Galleries Georges Petite on May 14th for an auction sale of 124 drawings and pastels of the French School of the XVIIIth century, which formed part of the collection of the noted expert, the late Marius Paulme. According to a cable to *The New York Times*, prices much exceeded advance estimates, the sale netting 10,889,000 francs (about \$435,600).

Among the remarkable sales were a Fragonard entitled "Confidence," which brought 500,000 francs (about \$20,000); a "Muse Crowning the Bust of Franklin," 100,000 francs; a pastel portrait of

Jean Jacques Rousseau by La Tour, estimated at 195,000 francs; a drawing by Boucher, "The Awakening of Venus," 155,000 francs; a drawing of shepherds by J. B. Huet, 172,000 francs, and a drawing by Guardi, "The Fête de Bucintoro, Venice," 103,000 francs. Most of these purchases were made by dealers.

The collectors held an animated bidding battle over a small pencil drawing by Watteau which had been estimated to be worth 20,000 francs. This little gem of craftsmanship, 8 by 10 inches, represented characters in an Italian comedy such as Watteau was accustomed to draw in such masterly style. It was hotly contested by numerous dealers and amateurs and finally went to a London dealer for 150,000 francs.

HATSHEPSUT SPHINX SHOWN IN CAIRO

CAIRO.—The Cairo Museum on April 28th put on view the sphinx of Queen Hatshepsut, which was found at Deirhabari this season by the expedition sent by the Metropolitan Museum of New York, reports a London *Times* correspondent.

It is a beautiful piece of work, very well preserved. The sphinx is of painted limestone with blue wig, mane, and beard,

red eyeballs and yellow body and face, a remarkable scheme of coloring. This type of sphinx is unusual for the period. It has a Royal face—in this case that of the Queen herself—like the Tanis sphinxes, whereas normally the later sphinxes had merely the Royal headdress. The discovery of this sphinx raises an interesting question. Were the two types contemporaneous or did Queen Hatshepsut revive an older form from a previous age?

Two of the steles of the Buchis bull found at Armant by the Egypt Exploration Society are also being shown in the Museum.

Jean Jacques Rousseau by La Tour, estimated at 195,000 francs; a drawing by Boucher, "The Awakening of Venus," 155,000 francs; a drawing of shepherds by J. B. Huet, 172,000 francs, and a drawing by Guardi, "The Fête de Bucintoro, Venice," 103,000 francs. Most of these purchases were made by dealers.

A LOAN EXHIBITION OF OLD SILVER

LONDON.—The present exhibition of old silver at Seaford House, the residence of Lord Howard de Walden, has been cleverly arranged to show the evolution of the silversmith's craft in this country, and incidentally it affords excellent training in taste. Nearly every great family in the United Kingdom, from the Royal Family downwards, has lent its heirlooms, and the period covered by these treasures in gold and in silver ranges from 1400 to 1739, the year of the foundation of Queen Charlotte's Hospital, for the aid of which the exhibition has been organized.

Of especial interest is the collection of old standing salts, relics of the days when the tall ceremonial salt cellar was placed in front of the host, and his guests were ranged above or below it, according to their rank. There is also a magnificent salt of crystal and silver-gilt, known as the Stoneyhurst Salt, and lent by Sir John Noble. It is dated 1577 and has the maker's mark, I. R. with a rose on a stalk between. The silver in which the crystal is set is enriched with garnets and gilt. This combination of crystal with silver, so often exploited in the case of the finest salts, owes its origin to the superstition that the two together were potent to save the owner from the danger of poison administered at the table.

No less than seven cups of the rare "steeple" order are included, one standing nearly two feet high, and some of

*Alvan T. Fuller
Sends Congratulations
May 8, 1929.*

My dear Mr. Frankel:

Hearty congratulations on the gorgeous de luxe edition of THE ART NEWS. It was a most ambitious undertaking but admirably executed. I believe that the issuance of such an edition is a milestone marking the progress of America along the road of true appreciation of beautiful things in the art world. You have my earnest good wishes for all your undertakings.

Sincerely yours,
ALVAN T. FULLER.

\$100,000 MORE FOR CITY ART MUSEUM

A gift of \$100,000 to the Museum of the City of New York has been made by Edward S. Harkness, the trustees of the museum announced on May 12th, according to *The New York Times*. The sum is in addition to \$200,000 which Mr. Harkness gave during the drive conducted by the museum last year. Other gifts received since the laying of the cornerstone of the museum have totaled \$20,000.

The museum is now seeking contributions to the total amount of \$600,000, in addition to the \$2,000,000 raised in the original drive. The additional sum was required because of a \$600,000 increase in the cost of the building now under construction, over the amount provided in the original project.

the fire in the famous museum because of its proximity to millions of dollars' worth of art objects.

Extra alarms were sounded for the fire department and crowds gathered when they saw the apparatus at the Louvre. Smoke and flames poured out of the chimney but the fire was brought under control within an hour.

Great precautions have always been exercised by the authorities because of a fear that the ancient buildings might be the prey of flames. It is for this reason that there is no electric lighting in the museum.

FIRE BREAKS OUT IN LOUVRE CHIMNEY

PARIS.—Recently a fire broke out in a chimney of the Louvre, according to *The New York Herald* of Paris. The chimney was located in the Pavillon de Marsan, occupied by the Ministry of Finance and Louvre officials. Small damage but great excitement was caused by

the earliest "grace" cups have also been loaned. They are shaped very much on the lines of a modern wine glass with a small bowl and a long, slender stem. They precede the Venetian glass wine cup.

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EXHIBITIONS IN THE NEW YORK GALLERIES

AMERICAN AND FOREIGN ARTISTS
Montross Gallery

Visitors to the Montross Gallery, if they show the proper interest and appreciation, are sometimes led into the inner room where Mr. Montross keeps his treasures. The visit is a sort of prize which Mr. Montross offers for good behavior. The prize is one to be coveted for there is almost always an exceptional picture to be seen. But try as he will to act the miser to his hoard Mr. Montross's better nature annually gets the upper hand and the cherished works are spread out for public delight.

In the present exhibition the Chirico "Cheveaux de Pline l'Ancien," Gleizes's "Flowers," Vlaminck's "Environs de St. Brieuc," Maurice Sterne's "Figs and Plums" are among the fine things which are now shown publicly for the first time. Also there are one of Mr. Montross's famous Ryders, "The Encampment," which it is always a joy to see, the large Derain "Still Life" which represents an early phase of the artist at his best, "New Green and Gold," by Davies, three fine watercolors by Prendergast, a 1909 Marin watercolor and three pictures by George Of, the first of his to be shown in several years. To these have been added a number of paintings chosen from previous exhibitions at the gallery or by men who have the fortunate habit to show there. A winter landscape is the best of three Branchards. Hartmann shows a brilliant "Ballet Dancer," London and Tomlin each have good pictures and there are groups of prints and drawings by Matisse and Poucet.

ROBERT AUSTIN, EDMUND BLAMPIED, HENRY RUSHBURY
Kleemann-Thorman Galleries, Ltd.

Etchings by Austin, Blampied and

Rushbury form the current special exhibition at the Kleemann-Thorman Galleries. About sixty prints are shown.

Blampied and Rushbury are probably more familiar to American print collectors than Austin. Their work holds little of surprise for each has apparently worked out his formulae and follows them consistently. Each is a capable technician and has developed methods which conform to almost unvarying choices of subject matter. Blampied's peasant figures, his workmen, tramps and horses are rendered in a manner which at once suggests the slow movements of heavy bodies. Occasionally, as in "Farm Fire" and "Street by Night" he shows a fine command over blacks. Rushbury's architectural plates have a real suggestion of firm masonry and solid construction. The lines are clean and precise and his buildings are never paper-thin nor formless and unstable. Austin's technique and choice of subject sometimes suggest the engravings of the early masters. For the most part he draws a simple, expressive outline and leaves his masses unbroken. His plates are decreasingly successful as they become complicated.

WILLIAM MEYEROWITZ
Kraushaar Galleries

The group of eighteen paintings by William Meyerowitz now on view at Kraushaar's are happy expressions of the artist's best. As a painter, he is more eloquent than as an etcher. He is also less conventional. Though Meyerowitz's talent is delicate rather than vigorous, he has become the master of a distinctly personal style.

There are no unfortunate inclusions in the present showing, no canvases where the original inspiration is lost in labored painting. The landscapes, still lifes and portraits have a clean delicacy of color, a disciplined rightness of design. Meyerowitz is not an artist who builds up form in bold masses of color.

He is essentially a calligrapher, whose adroit brush swiftly defines the bare limbs of trees, the gayly patterned jacket of a young girl. In the landscapes, especially, he delights in intricate interlacings of forms and colors that blend into prismatic designs. A still life of a few apples and a bunch of marigolds against a broad expanse of white draperies offers one of the best examples in the present showing of Meyerowitz's handling of color. All this background of white might so easily be dead and monotonous. He has made every inch of the canvas alive with interest. The watercolors in the front room form a very attractive group, spontaneously handled, suggestive in their shorthand notations of form.

A. WALKOWITZ
JOSEPH POLLET
Downtown Gallery

A modest, but delightful exhibition of recent lithographs by Walkowitz and watercolors by Joseph Pollet occupy the two front rooms of the Downtown Gallery. The Walkowitz prints are distinguished by their emphatic simplicity and spare strength. Whether it be a group of bathers, fishermen's houses or a New York scene, Walkowitz preserves a fine balance in his darks and lights, creates a sense of mass and solidity. His "Interior," one of the most charming lithographs in the showing, makes a gracious contrast with the artist's sterner moods.

Mr. Pollet in his recent watercolors tries his hand at a variety of subjects. There are several of the landscapes which he has long handled successfully, lively notations in dance hall and cabaret, a view of Sixth Avenue and several nudes. The latter are perhaps the most inter-

esting feature of the show. Mr. Pollet's recent essays at monumental oil canvases devoted to nudes were perhaps more ambitious than successful. Here, in the less taxing medium of watercolor and with a more casual feeling towards the model, the artist has achieved two excellent nudes, free and unlaborious, clean and spontaneous in color.

CHARLES S. CHAPMAN
Grand Central Galleries

At the Grand Central Galleries Mr. Charles S. Chapman is showing the ultimate results of his technical experiments in "water-oils." From mere flat patterns that appealed only to their creator and a few fellow artists, Mr. Chapman has progressed to figural phantasies that have led him into a new world of the imagination. Judging from the number of "Sold" signs that adorn the exhibition room, Mr. Chapman has found an appreciative public for his unique art expression.

Oriental phantasies, Indian legends, caravans of gypsies, a naughty troll and a virtuous St. George emerge almost by magic from the floating oils and water of Mr. Chapman's alchemy. Many of the things on view would make attractive fairy tale illustrations, but, alas, they did not carry us "into that world of beauty beyond the pigment and the brush stroke," of which the artist talks so soulfully in his introduction.

CLAUS BERGEN
Gainsborough Galleries

Paintings by Claus Bergen, well known European marine painter, are on view at the Gainsborough Galleries until May 30th. Mr. Bergen has received gold medals at international exhibitions in Munich as well as important awards in Barcelona and Amsterdam. Twelve

large canvases by him adorn the Nautical Room of the German Museum in Munich. Copies of three of these marines were made by the artist for Mr. Ernst R. Behrend's new yacht, the *Amida*.

The six canvases on view at the Gainsborough Galleries are all monumental in size. One of the largest depicts Lindbergh's historic flight in 1927. This picture was shown at the Crystal Palace in Munich in 1928 as was a second large work, immortalizing the famous flight of the *Bremen*. The latter canvas was hung in the reception hall of the Regina Palace Hotel when Koehl, Fitzmaurice and Von Hunefeld visited Munich in 1928. Mr. Bergen's Atlantic voyage on the *Douglas Amida* is graphically chronicled in another imposing canvas with sapphire seas running high. The yacht itself is the subject of a watercolor, the only one in the showing. A canvas depicting Hendrik Hudson's *Half Moon* crossing the Atlantic to America in 1664 is the sole portrayal of ships of a bygone era. The struggle of man against the elements forms the theme of the "Life-boat," done from studies made in the North Sea.

STUDIO NOTE

Mrs. Jesse Lasky will return on the Leviathan on May 20th after a two months' painting trip through France, Spain and Italy. The new canvases, together with the thirty to be exhibited throughout the summer at the Brooklyn Museum will be sent on a circuit exhibition next season, beginning in Philadelphia and stopping in Washington, Boston, Detroit, Chicago, Pasadena, Los Angeles and San Francisco.

Mrs. Lasky's landscape "Through to the Sea," which was shown in her Anderson Galleries exhibition last November, is now hung in the Paris Salon.

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THE DOSSENA SHOW IN NAPLES

The following excellent account of the Dossena exhibition in Naples has been translated from the April 14th and April 21st issues of "Die Kunstauktion," whose Italian correspondent reported this interesting event:

The Corona Gallery of Naples, that is holding an exhibition of twenty-three of the much discussed sculptures by Dossena, is one of the best and most respected antique firms of the city. Three owners of the forgeries who are now saddled with these works after their return from America, have organized the showing, as a means of doing something with their regained property.

The newspaper reports of the show, which have been widely published in Germany, state that a certain group wishes to launch Dossena as a creative artist. These stories are certainly romantic enough to make German art enthusiasts greatly excited over the spectacle of so much nobility. Unfortunately, however, these reports are quite unreliable. The exhibition has been arranged to sell the returned sculptures and there has even been an attempt to get a lump price for the entire group. In addition, the showing has been an excellent move from a business point of view, for it brought throngs of people to Naples for the exhibition.

The news published in Germany that the admission charges are being donated to a tuberculosis home is more appealing than correct. The business directors of the Corona Gallery state expressly that the exhibition is being held for the benefit of the Opera Nazionale Balilla, a young people's Fascist organization. This is equivalent to an appeal to the ruling powers to protect the show. Protection was also necessary against the organized art trade, the most prominent members of which wished to forbid the exhibition because it might reflect upon the Italian art trade and upon Italy's reputation in general. Even though arguments of danger to Italian prestige bore considerable weight with the Ministry at



"LES CHEVAUX DE PLINE L'ANCIEN"

By DE CHIRICO

Included in the exhibition of American and foreign art now open at the Montross Gallery

Rome, the donation of a part of the admission charges to the Fascist organization established an official connection that prevented interference with the show.

The propaganda methods in use are best illustrated by the foreword of the Corona Gallery:

"Alceo Dossena, sculptor of Cremona, has gained world wide fame of rather inglorious nature in a roundabout way. The newspapers of all countries have called him a forger; later, however, they came to realize that Dossena is not a forger, for he has neither falsified, copied nor plagiarized. Instead, he is deeply imbued with the spirit of Donatello, Mino da Fiesole, Rossellino, Desiderio da Settignano, Niccola Pisano and the Lombard sculptors of the Quattrocento, Simone Martini and Armadio da Cremona. And he has created consummate works of art, which even though they have deceived critics and museum directors, still prove the greatness of this Cremona sculptor who, suddenly springing into prominence, will tomorrow be famous."

"With gestures of disgust, America has returned the statues and terra cottas, the high reliefs and tombs attributed to the great artists of the past. But those who will attend the exhibition of these works openly acknowledged as Dossena's, will see that he is neither forger nor artist who works for material gain, but a great artist of the chisel, a marvelous creator of Madonnas and putti, a finished artist. His path to fame is unusual and perhaps not recommendable; but no one can deny that Dossena himself did not stand behind the great names with which his works were labeled. Nor will they deny that he is an incomparable artist."

"We have always protested against forgeries and will continue to do so; but the Dossena case, as it is called, is another matter. And therefore the Corona Gallery is sheltering the works of Dossena that have been returned from America and is introducing to the public of Naples the artistic greatness of this Cremona sculptor, who but a short time ago worked in obscurity."

"The entrance fees for the show are being given to the Opera Nazionale Balilla and for this reason alone the exhibition should be visited. The opening was attended by official representatives who wished to be the first to admit the validity of this important event. After its Naples showing, the exhibition will be taken to Paris and later to Berlin, where great festivities are being prepared in Dos-

sena's honor. After their first perplexities, German critics and lovers of art have realized the importance of Dossena, whose recognition has hitherto been hindered by feelings of distrust.

"The day will come when Italians will also forget the American disturbance and honor Dossena according to his merits by acceding him a fame they have thus far denied."

"Neither the residents of Berlin nor Dossena himself know anything of the festivities planned in Germany and furthermore they have had no connection with the Naples exhibition. It is quite natural that under present conditions the skill of Dossena's work must be recognized, but the artist himself has not attended the exhibition, nor is he known to the owners of the Corona Gallery. It was Dossena's fate to create in his studio works that took their places in the greatest galleries under the names of the most famous artists of all periods, and it is again his fate to stand in the background now that his works are actually being exhibited as original productions.

We should add to our earlier remarks concerning further exhibitions in Europe, that there has previously been a Dossena showing in Milan. Whether there will be exhibitions in Paris and Berlin is not yet certain, as the necessary negotiations have not yet been completed. In any case, it would be valuable and exceedingly interesting to have an exhibition of these works which deceived the most important authorities of the world in the centers of the European art trade.

II

When visiting this exhibition of twenty-three acknowledged forgeries it is natural to inquire objectively: "How could this deception have taken place?" The first general impression of these forged originals and original forgeries is not particularly forceful. When, however, one starts inspecting the individual works, one is immediately impressed by the carved saints attributed to Simone Martini. When one examines this sculpture closely, a peculiar quandary arises. This work has the beauty of genuine antique sculpture and yet it is false. In the final analysis one can only think of it as a fairy tale forgery, a distinguished work in the antique style.

One is less astonished by the reliefs given to Mino da Fiesole, and Nicola Pisano. They are much weaker and more conventional in interpretation. One can imagine many other sculptors pro-

ducing works such as these and indirectly a skeptical feeling arises as to the great over valuation of sculptures attributed to Rossellino, Mino da Fiesole and Nicola Pisano. It would seem that very frequently criterions of value overcome the instinct for the genuine.

In the exhibition there is also the bust of a Pisan noblewoman, formerly ascribed to Donatello and a relief of the Madonna and Child which was attributed to the same master. Dossena undoubtedly has the true Renaissance feeling in the depiction of women, but one inquires further, "Is this interpretation true, does it dwell in him alone, or is Dossena merely one of those unsympathetic and dubious virtuosi, who can write, carve and paint in all styles. When it comes to the male portraits, the Cremona sculptor is less happy. The latter are far weaker—that is, there is more modernity in their interpretation and they are much farther removed from the antique style. The most deficient of these male busts is the likeness of Pio di Campano, ascribed to Verrocchio. This crude head, whose strength is only a matter of outward mannerisms, could not have been created by Verrocchio, who carved male busts of the most representative validity.

The St. Anthony ascribed to Desiderio da Settignano also seems expressionless beside the faces of the holy women, and if the profile portrait of a man is to be credited to Rossellino, this ascription would have to be based merely on outward style and not on spiritual analogies. Perhaps this point casts some light upon the mistaken historical attributions. In addition to the creations of inspired genius, almost all artists have produced weak things which might as well be the work of another artist of the same period. "The Style is the man," is a phrase applicable only to works done under the spell of creative inspiration and not to the minor productions that are easily imitated in their manner. Thus the claims of experts upon final validity reach a dangerous point and debatable sculptures should be called merely "works in the style of X or Y."

With a further tour of the Dossena exhibition, sudden light begins to dawn. The good sculptures have a certain family resemblance, which has nothing to do with the stylistic likeness to the imitated period, but is based upon an inner creative kinship. This category includes even the male portraits, with the exception of the cramped and de-

based bust of Pio di Campano. This establishment of a family resemblance in the creations of a sculptor would suffice us, if it were not for the unanswerable question: "Would one recognize the individual members of the family, if the father were unknown?"

If it is actually true that the Dossena exhibition is coming to Berlin, this event would be of great importance. Much could be learned by art historians of all kinds, both the established and the potential. The showing would gain in importance if it could be enlarged by the inclusion of more works, and especially by the addition of those of an archaeological type.

And Dossena himself? What impression is gained of him? One forgets him in looking at the individual works and he is only recalled when one stands aside and feels the family resemblance in the exhibition as a whole.

Dossena's extraordinary connoisseurship and remarkable sculptural technique cannot be doubted. But when one regards these works as modern sculpture, a distrust arises over this art that is oriented towards the past. These are wonderful pieces of art rather than wonderful works of art.

In conclusion, we must also remark that it seems to us quite beside the point whether Dossena knew, or did not know, that his works were being sold and resold as forgeries. This is a question for moralists or criminologists. The fact remains that such works which ape an earlier style can only be falsifications. They do not merit a judgment as to creative artistry, but only an appraisal as to the relative illusion of antiquity which they evoke.

BOOKS

LA PEINTURE ANGLAISE AU XVIIIe SEICLE
By Gabriel Mourey
G. Van Oest, Paris 150 francs

Unlike the majority of his compatriots, M. Gabriel Mourey, author of *La Peinture Anglaise au XVIIIe siècle*, is an ardent admirer of the British. Long a student of English life, art and literature, he was one of the first to spread a knowledge of the Pre-Raphaelites in France, through his book *Passe le Detroit*, published in 1895. Unfortunately, however, M. Mourey's kindly attitude towards life and art on the other side of the channel results in a somewhat too chivalrous attitude towards English XVIIIth century painting. Despite the fine scholarship and charming literary quality of the book, it is more polite than aesthetically penetrating. In his opening chapters, the author gives an unvarnished account of the apathy of the British prior to Van Dyck towards any form of painting. In the remainder of the volume he seems to consider it sufficiently remarkable that such a practical and intensely moral people as the English should have produced any art at all. Fully conscious of the artistic gifts of his own race and of the long tradition in which they have been bred, M. Mourey adopts a generous disregard of absolute standards.

At times a perhaps unjust suspicion arises that M. Mourey is talking around the point, that instead of facing the sentimentality and artificiality of much English XVIIIth century art, he deems it more tactful to indulge in graceful comparisons with French portraiture of the same period. Under the mask of much pretty writing and charming comparisons between the faces and hands of French women and English women, the author makes a neat escape from final aesthetic judgments.

He admires the English masters as much for their personalities as for their works. He constructs a picture of XVIIIth century England, throws light

(Continued on page 13)

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BOOKS

(Continued from page 12)

upon the outstanding characteristics of the leading artists and relates them to their milieu. But he seldom calls a spade a spade. M. Mourey would never be so impolite as to comment upon the "wearisome monotony of attitudes, the quality of pigment like pasteboard or plaster, the form without a skeleton, without muscles and without density." He has left such brutal truths to his compatriot, M. Elie Faure, and gracefully leaping over the banalities of the more important figures in English art, has made the well deserving Lawrence his scapegoat. Others of the greater man, Mourey admits in several passages were at times painfully at the mercy of their patrons, but apparently it was Lawrence alone whose work was vitiated by prettifications, by theatrical poses, who lavished care on lustrous satins and forgot the flesh and bones beneath.

We do not wish to give the impression that M. Mourey is lacking in critical discernment or taste. His relative aesthetics are perfectly sound. The Hogarth chapters are excellent, his rating of Reynolds and Gainsborough at the head of the English XVIIIth century school is in consonance with the best opinion. It

is only that he softens the picture, that in discussing Reynolds, for instance, he chooses to acclaim the masterpieces and to forget such saccharine production as the "Robinetta."

The illustrations to the volume are abundant and carefully chosen to constitute a kind of "Salon Carré" of the masterpieces of English XVIIIth century painting. We recommend that the general reader before commencing the present volume spend a short time in reading M. Elie Faure's brutally frank analysis of English XVIIIth century art. Thus inoculated against too much sweetness and light, he may then find much of profit in M. Mourey's well rounded volume, may enjoy the broad canvas which the French Anglophil has painted with such careful detail and still preserve within himself a sense of absolute values.

HORATIO WALKER
By F. Newlin Price
Louis Carrier, New York and
Montreal, \$5.

Horatio Walker's paintings seem so much a part of the past that it is sometimes difficult to regard him as a contemporary. In a mechanistic age devoted

to speed and steel he is an atavistic figure, a descendant of the ancient gods. His pictures breathe the spirit of the land, of primitive living, of the strength which comes from contact with the soil.

Mr. Price has written a biographical appreciation of Horatio Walker creating a work picture of the man, his environment and his art. "His paintings," Mr. Price writes, are "documents of history and art—authentic documents of peasant life . . . of a people of simple faith."

The book is not in any sense a catalogue raisonné of Walker's pictures. Rather it seeks, by means of text and nearly forty full-page reproductions, to present to old friends and new the essential qualities of Walker's art. The illustrations have been carefully chosen and are chiefly of pictures in private or public collections. All of them are of paintings of Canadian peasant life and the sturdy animals who share it.

The book was printed by the Marchbanks press and the typography and engraving are uniformly excellent.

AN INTRODUCTION TO
ADVERTISING ILLUSTRATION
By Gordon C. Aymar
Harper & Brothers, \$4.00

The intent of this treatise is twofold. First, it gives to the advanced art stu-

dent, who expects to earn his livelihood by his artistic talents, intimate and engrossing information regarding the actual methods of modern advertising illustration. Second, for the average student, fresh from art school and with no more than his portfolio of classroom samples as evidence of his skill, it helps to clarify the standards by which the advertising business will measure his professional work.

Mr. Aymar, himself an advertising agency art director, answers many questions that beginners invariably ask. The manner of meeting prospective buyers of art work, of selling one's services, of determining the style or specialty best adapted to the artist's training and just what this specializing will earn, are all discussed by the author. Another chapter understandingly explains the processes of reproducing art work without the excessive use of technical terms. A brief sketch of the most usable type faces and their characteristics is given together with explanations of some of the methods most frequently used in preparing illustrations for difficult media.

The question and answer form in which the book is written makes its information readily accessible. From its perusal the student will gain a comprehensive view of what will be expected of him should he choose a career in advertising art.

CHARMING MUSEUM FOR FITCHBURG

Several days ago there opened at Fitchburg a small but extremely interesting art institution of very definite potentialities, writes Francis Albert Cochran in the Boston Transcript. "The Fitchburg Art Center," a remodeled barn de luxe in Merriam Parkway, realizes the lifetime dream of Eleanor Norcross, daughter of Fitchburg's first mayor and an artist whose successful career was ended by death at her Paris studio in 1923. A legacy of real estate and personal property, amounting to \$100,000 was provided for in her will for the founding and endowing in her native city of an ideal small museum. The past week saw the opening of just such a museum as she desired, an institution modeled on the lines of small European galleries that she had so often visited during her long residence abroad.

For more than thirty years Miss Norcross maintained a Paris studio, building up a reputation in the art world that caused the French Government to hold a Memorial Exhibition in the Louvre immediately following her death. These paintings and the other objects of the artist's private collection are now housed in the new Fitchburg Art Center.

On many occasions during her residence abroad Miss Norcross visited the small provincial museums of France, many of them far removed from the great art centers. She remembered the (Continued on page 14)

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FITCHBURG OPENS SMALL MUSEUM

(Continued from page 13)

long and weary trips which she had made daily to Boston, and then realized the advantages of small community museums such as those she had visited on her trips about the Continent. And she observed especially the fine work they were doing in the development of art and its appreciation by the children—adults of the next generation.

She resolved to give the children of her native city the same advantages.

At her death in 1923 it was found that her will provided for the establishment of the museum of which she had often spoken to her friends. In addition, the will bequeathed the nucleus—and not too small—a nucleus at that—in the collection of her own and acquired works of fine and decorative arts.

Miss Frances Vose Emerson of Boston and Miss Sophia Lord Pitman of Providence were named trustees.

Last year Miss Norcross's home in Fitchburg, left as part of the bequest, was sold. With the proceeds, and an additional \$10,000 raised by popular subscription, a magnificently built brick barn of the mid-Victorian type on the old Phillips estate in the heart of the city was purchased and remodeling begun in the fall. Reconstruction went on throughout the winter months, followed by weeks of arranging the collection about the five exhibition galleries, modern in every detail. One room was set aside as a library, and yet another as a classroom for the instruction of children.

During the period of reconstruction temporary Saturday morning classes were held, with an attendance of some sixty pupils. With increased facilities the number has jumped to one hundred and twenty-five, and the list of applicants

continues to grow. Eventual plans call for an additional classroom and the opening up of the basement for modeling and working in the crafts.

Miss Antoinette Forrester, a Carnegie Scholarship art student during 1927-28 at Radcliffe, has been appointed director of the Center and Miss Frances Carney, a student of the Fitchburg State Normal School, her assistant. During her course at Radcliffe, Miss Forrester studied museum management at the Fogg Museum, Harvard University, and was selected for the Fitchburg post at the suggestion of Professor Paul J. Sachs, associate director of Fogg.

The Norcross collection now on view at the Center includes XVIIth and XVIIIth century brocades, velvets, and damasks, Chinese and Japanese ceremonial robes, and other textiles. There is a bit of Coptic weaving, and a large fragment of beautiful Flemish tapestry of the XVth century. Pottery of the French, English, Italian, and Spanish ware is also shown, as are likewise examples of the ceramic arts of the Levant.

The Chinese and Japanese collection is especially interesting for a city of Fitchburg's size, and contains among other objects of value several ancient pieces of bronze.

More than a thousand woodcuts and engravings of the late Middle Ages are cataloged in the print room. Among them is Durer's famous "St. Jerome and the Lion." Later etchings number among them examples of Whistler and Mary Cassatt, as well as nearly all of the other artists contemporary with the collector-painter.

Corot and Monticelli are represented in the paintings. The furniture is chiefly XVIIth and XVIIIth century French, although several pieces of early American are also seen.

In addition to the permanent collections there is also a group of XVIIth century

English portraits, lent by Robert C. Vose of Boston for showing through May 15.

"What you have accomplished is truly amazing," was the way Professor Sachs put it in his address at the dedicatory ceremonies. "Art is no longer the playing of the favored few but the vital instrument of the masses, improving their life. The life-blood of modern commerce is the love of beauty and we now realize there can be no separation of the useful and fine arts."

"There may be beauty in everything man makes. Receiving the first principles of art and beauty in this building, some youngster may even now be working who will revolutionize your business, for our industry cannot prosper without good design."

"We hear it said by some that the American museums are going into trade. I say, let them. If art was still the playing to kings, this would be a calamity. But now that it is utilitarian and part of our general welfare, it must keep pace with industry. Nothing could be more truly democratic."

"The new era of art will rally the masses to new accomplishment. The treasures which we are accumulating by virtue of our wealth will not render us copyists but will permit reinterpretation through industry, vitally affecting us all."

74,000 FRANCS FOR A MARY CASSATT

PARIS.—A sale of modern pictures from various private collections was held at the Hotel Drouot on April 27th.

A pastel by Mary Cassatt, "La Fillette au Chien," fetched 74,000 francs, the highest price of the day. A picture by Corot of an Italian peasant with a pitcher on her head fetched 50,100 francs; a pastel of a woman's head by Manet, 48,000

PAINTINGS BRING M18,000 AT LEPKE'S

BERLIN.—The sale of paintings from a private Austrian collection, held by Messrs. Lepke, in Berlin on April 30th, brought in a total of about 400,000 marks (£20,000), according to a London Times report. Of the English paintings, the "Portrait of a Young Lady," by Lely, was sold for 18,000 marks (£900) and Kneller's "Portrait of Mary Lane, Countess of Macclesfield," for 4,500 marks. The Lawrence "Portrait of Fanny Burney," apparently not quite completed, fetched 2,700 marks, and two unnamed portraits by Lawrence, 4,500 and 4,000 marks. The Morland landscape was sold for 3,000 marks and the Old Crome landscape for 1,850 marks.

A Tintoretto, "Legend of Saint Mark," fetched 15,500m., and "The Finding of Moses," by Francesco del Cairo, 4,000m. A picture entitled "The Marriage of the Ill-matched Pair," by an unknown Netherland master of the early XVIIth century, which had aroused particular interest, was sold for 8,200m., and "Abundance," by Rubens and Snyders, 15,000m. The much-disputed "Saint Simon," of the Flemish School in the XVIIth century, went for 5,200m., and a landscape by Teniers the Younger, "The Cornfield," for 9,500m. A "Portrait of a Lady," by Ferdinand Bol, was sold for 15,000m. Of the French pictures, Greuze's "Milkmaid" obtained the best price, 14,700m.

francs; and a picture of flowers and fruit by Gauguin, 42,700 francs. Two Renoirs, "Femme nue couchée" and "Paysage," fell at 30,400 francs and 18,000 francs respectively; while "Le Canal," by Henri Rousseau, realized 28,000 francs; and a pastel of three dancers by Degas, 21,000 francs.

OLD AND MODERN PAINTINGS SOLD

PARIS.—At the Hotel Drouot, M. Henri Baudoin and M. Maraboutin recently obtained some good prices at a sale in Room 1 of excellent old and modern pictures, watercolors, pastels and drawings. A wash drawing by Chevalier (Gavarni) "Déguisés," brought 2,200 francs; a pen-drawing of the German school, 4,100 francs; "Cour d'une Villa Italienne," attributed to Fragonard, 2,300 francs, and a man's portrait, of the Rembrandt school, 15,300 francs.

Numerous collectors of modern paintings were present when Mr. Bellier, assisted by M. Hessel, sold the collection of M. M. "Voila la Preuve," by Forain, attained 100,300 francs, and "Danseuse," 60,000 francs; "Jeune Fille," by Derain, 11,800 francs, and "Jeune Fille couchée," by Pascin, 23,200 francs.

RECENT LONDON AUCTION SALES

LONDON.—A two days' sale of modern etchings was concluded at Sotheby's on April 30th with a total of £3,446 12s. A fourth state of Sir D. J. Cameron's "Still Waters" and a second state of "North Port, Harfleur," made respectively £175 (Huggins) and £155 (Colnaghi).

At Hurcomb's on April 30th an 18-inch green and black Chinese famille verte long neck vase brought £400 (Tozer); and a pair of Royal blue vases and covers, of Louis XV design, £140 (Spero). The total was £2,500.

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Nugent Paintings Bring £24,500 in Sale at Puttick and Simpson's

LONDON.—Two fine portraits by Thomas Gainsborough and other pictures forming part of the Nugent heirlooms, the property of the late Sir Edmund Charles Nugent, of West Harling Hall, Norfolk, with pictures from other sources, realized £24,500 on May 2nd at Messrs. Puttick and Simpson's, 47, Leicestershire.

Bidding for the exceptionally brilliant whole length portrait of Lieutenant-Colonel the Hon. Edmund Craggs-Nugent, painted by Gainsborough at Bath in 1764, and exhibited at the Society of Artists in 1765, started at 4,000 guineas, and at 14,500 guineas the picture fell to Messrs. Knoedler. This is considerably higher than the previous auction record for a portrait of a man by Gainsborough. The whole length by the same artist of Robert Earl Nugent, painted at Bath in 1760, and said to be the first Gainsborough ever exhibited (it was exhibited at the Society of Artists in 1761) was sold for 1,050 guineas, which is understood to be under the reserve price. Both these pictures were long among the family portraits at Stowe; that of the Hon.

Edmund Craggs-Nugent was presented to Sir George Nugent shortly before the great sale at Stowe in 1848; while that of Earl Nugent was lot 347 in that sale on September 14, 1848, and then realized 101 guineas.

Other Nugent pictures included:—Emmanuel de Witt, interior of a church, with figures—320 guineas (Markey); Gilbert Stuart, portrait of Maria Lady Nugent, daughter of Cortland Skinner, Attorney-General of the State of New Jersey—240 guineas (Sampson); two Watteau subjects of "Conversations Galantes," one of which bears the signature of J. Nollekens—400 guineas (A. Tooth); and two of Benjamin West's finished sketches, from the respective engravings, each on panel 17 in. by 23½ in., "William Penn's Treaty with the Indians"—370 guineas (De Casseras); and "The Death of General Wolfe"—370 guineas (Gooden and Fox). From other sources there came two Gainsborough portraits, a portrait of a gentleman in dark blue coat—500 guineas (E. A. Lewis); and a portrait of Anne Witham (afterwards Mrs. James Murray), in fawn silk dress—1,100 guineas (Murray).

BETHELL RACING CUP BRINGS £5,000

LONDON.—The sale of Captain Adrian Bethell's collection (63 lots) of old gold and silver plate, at Messrs. Christie's on April 24th, reached a total of £14,457 19s. 9d. Of this sum £5,000 was given by Messrs. S. J. Phillips for a Queen Anne gold cup and cover, 1708, weighing 50 ozs. This cup, engraved with the Royal Arms and Cypher, a race horse and jockey, and the inscription "Ruffler and Woodcock on Braham moor, 1705 and 1708," was presented by Queen Anne, and won by Mr. Hugh Bethell.

The silver racing trophies, from the

same collection, included the "Kipling-coates Cup," 1701, won by "Maggot," March 19, 1702, which made 420s. per ounce—£788 1s. (E. Smith); the "Salty Free Cup," given by the Duke of Rutland, and won by "Ruffler," September 24, 1708, received a final bid of £1,621 8s., or at the rate of 220s. per ounce; while Messrs. Crichton gave £237 10s. (40s. per ounce) for "The Doncaster Cup," won by "Magnum," September 29, 1779; £242 1s. (47s. per ounce) for "The Richmond Cup," won by "Miss Nightingale," September 3, 1777; and £232 8s. (40s. per ounce) for "The Richmond Cup," won by "Honest Robin," September 8, 1779.

An Elizabethan silver-gilt spice-box and cover, 1598, maker's mark a triangle intersected, went to Messrs. Mallett, of



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OLD SILVER IN HURCOMB SALE

LONDON.—At Hurcomb's, Calder House, Piccadilly, on April 25th, a sale of silver totaled £7,750. It included a pair of George III wine coolers, by Paul Storr, 210 oz., which sold at 22s. 6d.—£236 17s.; a Commonwealth chalice, 1656—£185 (both bought by Swerzee); two pairs of Georgian trencher salt-cellars, 5½ oz., at 31s.—£86 12s. 6d. (Dickson); a George III two-handled tray, 213 oz., at 20s. 10d.—£223 13s. (R. Davis); a pair of George I patens, 11½ oz., at 150s.—£82 10s. (Harman); 12 antique dessert forks, 13½ oz., at 197s.—£133 6s. 3d.; and 12 rat-tail dessert spoons, 11 oz., at 162s. 6d.—£89 7s. 6d. (both bought by Crichton).

Bath, for £1,133 9s. 6d., or at the rate of 1,170s. per ounce. Messrs. Mallett's other purchases from the Bethell collection included a Charles II plain tankard, 1661, maker's mark RF., with five pellets in a heart, which fetched 275s. per oz.—£330 13s. 9d.; another, of nearly similar form, 1660, maker's mark TK., with two mullets in a shaped shield, 400s. per oz.—£469; and a George I plain tankard, by John Seaton, Edinburgh, 1715, 105s. per oz.—£202 13s. 9d.

The sale also included silver from other sources. A George II diamond-shaped salver, engraved with the arms of Campbell, Earl of Breadalbane, with Pershall in pretence, by Bernard Fletcher, 1725, which fetched 200s. per oz.—£194 (Comyns); a George I circular salver, by David Willaume, 1722, engraved with the same arms, 112s. per oz.—£783 8s. 9d. (Crichton); a James II silver-gilt tazza, 1687, maker's mark, a monogram, engraved with the Coronation of William III and Queen Mary, and the Arms of Charles, first Duke of Manchester, 235s. per oz.—£558 2s. 6d. (S. J. Phillips); a pair of plain sauceboats, by Peter Archambo, 1729, 200s. per oz.—£287 10s. (Mallett); a Queen Anne plain coffee-pot, by Thomas Folkingham, 1710, 204s. per oz.—£229 10s. (Willson); eleven rat-tailed dessert spoons, 1703, 1725, &c., 220s. per oz.—£146 6s. (Crichton); and a pair of Charles II snuffers and a pear-shaped tray, 1670, 260s. per oz.—£146 5s. (Comyns). The day's total was £22,636 19s.

PAINTINGS AND TAPESTRIES SOLD

PARIS.—In Room 1 of the Hotel Drouot on April 29th Me. Lair-Dubreuil, assisted by MM. Féral and Lasquin, began the sale of works of art and furniture forming a fine group, belonging to M. S. G. and different collectors. The first part of the sale comprised engravings, old paintings and various objects.

Two proofs in colors of "Vertumne and Pomone" and "Zephire and Flore," after Coysevox, brought 11,200 francs; two proofs in colors by Descourtis, after Schall, of "Les Espièges" and "L'Amour surpris," 5,100 francs; a panel, "Le Patinage," of the XVIIth century Dutch school, 14,500 francs, and "Portrait d'un Prince Royal," attributed to Louis Michel Van Loo, 22,800 francs.

The second day of the sale, April 30th, was the occasion of important bidding. For ten armchairs in the Louis XVI style in white painted carved wood, covered in petit-point tapestry of the end of the Louis XV period, 60,000 francs was paid. An important drawing-room suite in old carved wood, covered with Louis XVI Aubusson tapestry, brought 69,300 francs; a Louis XVI writing desk in mahogany, 23,000 francs; a chest of drawers of rounded form in marquetry of colored wood of Louis XV's period, 33,500 francs, and a small bedstead in carved and painted canopy of Louis XVI's time, bearing the stamp of "Saint Georges," 17,500 francs.

A set of three XVIIth century verdure tapestries attained 36,500 francs and a fine Flemish tapestry of the beginning of the XVIIth century, showing a landscape with dwellings, 26,000 francs.

VAN GOYEN "CASTLE" BRINGS £840

LONDON.—Old pictures and drawings, from various sources, formed the subject of the sale at Messrs. Christie's on April 26th, when a total of £9,363 11s. 6d. was obtained.

The top price, £840, was given for J. Van Goyen's "The Castle of Nimeguen" (F. Sabin); "Portrait of Lord Hill," by

J. Highmore, made £283 10s. (Illingworth); T. Beach's "The Stapleton Family," signed and dated 1789, £210 (E. A. Lewis); "Foxhunting: Breaking Cover," by J. N. Sartorius, £220 10s. (Wells); T. Beach's "Portrait of Lady Stapleton, daughter of Henry Fane, of Wormsley," signed and dated 1788, £210 (Vicars); "Portrait of Sir Thomas Stapleton, 5th Baronet," by J. Zoffany, £651 (Ellis and Smith); Allan Ramsay's "Portrait of a young Gentleman," signed and dated 1747, £252 (Butterby); and J. Dowman's watercolor drawing, "Portrait of Mrs. Palmer, née Campbell," signed and dated 1785, £199 10s. (Ellis and Smith).

ACTON FURNITURE SOLD AT CHRISTIE'S

LONDON.—Christie's sale on April 25th of decorative furniture and porcelain, the property of the late Lord Acton, of Aldenham Park, and other properties, totaled £4,281, and included a suite of Hepplewhite furniture, consisting of a settee, eight chairs, and two armchairs, formerly at the Pavilion, Brighton, which fetched 400 guineas (Beard); a Chinese cabinet, inlaid with landscapes and figures in various stones, 4 ft. wide—260 guineas (M. Harris); 18 James II chairs with studded seats and backs—185 guineas (Wood); a Queen Anne mirror, 76 in. high by 33 in. wide—290 guineas; an old English oblong mirror, 32 in. high, 76 in. wide—190 guineas (both bought by Camerons); and a pair of panels of Italian embroidery, with figures playing musical instruments, etc., 12 ft. by 11 ft., XVIIth century—400 guineas (Smith).

AUCTION CALENDAR

FIFTH AVENUE AUCTION ROOMS

341 Fourth Avenue

May 15-24—Sale of furniture, paintings, bric-a-brac, bronzes, statuary, objects of art, etc.

PLAZA AUCTION ROOMS

9-11-13 East 59th Street

May 22, 23, 24—Home appointments to close several estates and removed from 375 Park Avenue, with additions.

SILO GALLERIES

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May 17 and 18—Furniture.

May 22, 23, 24—Modern and antique furniture.

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COMING AUCTIONS

CHRISTIE'S, LONDON
JOHNSTONE CHINESE
PORCELAIN
Sale, June 4

The collection of early Chinese porcelain formed by H. Johnstone, Esq., will be sold at Christie's on June 4th. In the group of enameled specimens there are some fine Ming pieces, among them a bottle formed as a double gourd, with lotus design on red and apple green ground. This piece, which comes from the Love collection, was exhibited at the Art Treasures Exhibition in 1928. Two oviform wine jars, also Ming, are fine examples of the period. The group of Kang Hsi porcelains is a large one, numbering among other items two unusual tea pots, a square bowl with floral decoration on black, a "puzzle" jug, a magnificent famille verte enameled bowl on black ground, coming from the Kennedy collection, a pair of famille verte dishes with figural motives, several vases and bottles of rare type and a set of eight figures of the immortals in variously enameled robes.

Among the monochrome porcelains, one of the finest specimens is a peach bloom bottle of the Kang Hsi period, with fluting close to the base. A numerous group of Sung pieces includes a cream colored ewer with incised band of formal decoration, a pear shaped bottle with lavender blue glaze and a pale green bottle with underglaze lotus design and ring handles.

A small group of Chinese objects of art numbers several interesting items. One of these is a jade head rest of the Sung period, shaped as a cylinder and carved with two tigers in relief. Three fine Chou bronzes are also found—two sacrificial ewers with dragon handle and lip terminating in a dragon's head and a two handled bowl decorated with masks of the Tao Tschie ogre in relief.

SOTHEBY'S, LONDON

BOOKS AND MANU-
SCRIPTS, Etc.
Sale, June 3, 4, 5, 6, 7

Sotheby and Company announce that a sale of printed books and manuscripts, fine bindings, autograph letters and historical documents, etc., comprising various properties, will take place in their salesrooms on June 3rd, 4th, 5th, 6th and 7th. Included is the well known collection of fine bindings of Dr. H. Morriston-Davies of Ruthin. There are inscribed presentation copies of works of Dickens, De Quincy, Shelley, Coleridge, Hardy, Rudyard Kipling, G. Bernard Shaw and Oscar Wilde. Among the first editions are *Pickwick Papers*, *Lever* and principal novels by Dickens in the original parts; Orme's *British Field Sports*, 1807; and earlier books. Three copies of the second and one of the fourth folio editions of Shakespeare are especially noteworthy as are some of the autograph letters of James Boswell and Doctor Johnson, the property of the Honorable Mrs. Howard of Gloucester.

Manuscripts listed in the catalogue include those of Sir J. M. Barrie, Burns, Byron, Coleridge, C. L. Dodgson, Hardy, Lamb, Scott, Shelley, Swinburne, Thackeray, Whistler, Wordsworth and a fine series of George Bernard Shaw, the property of M. Augustin Hamon, his French translator.

HOTEL DROUOT, PARIS

EPHRUSSI FURNITURE AND
TAPESTRIES
Sale, May 29

A small but very choice sale of furniture and tapestries coming from the Ephrussi collection is scheduled at the Hotel Drouot for May 29th. Especial interest will doubtless be aroused by a small terra cotta bust by Pajou, signed and dated 1779, representing a young woman of aristocratic type.

The tapestries are of Aubusson and Beauvais manufacture. Among the lat-

ter, are a charming weave after Boucher, "Vertumnus and Pomona," dating from the middle of the XVIIIth century and the second piece of the series "Fragments d'Opera," made between 1752-1776, under the direction of Andre Charlemagne Charron. Another Beauvais weave is "La Laitiere," the fifth piece of the "Young Russian" series done after designs by Le Prince, between the years 1769 and 1793 under Charron. Two royal Aubussons date from the Louis XV period. One has as its subject "Le Vieillard et les trois jeunes hommes" from La Fontaine's fables, the other, "Le Meunier, son fils et l'ane," inspired by the same tales.

A fine series of Louis XV and Louis XVI chairs, covered in tapestry, are another feature of the sale. Two large armchairs, are signed by G. Sene and are covered in Aubusson tapestries depicting scenes from La Fontaine. Other pieces of furniture include a Louis XIV "table-bureau" of exquisite workmanship and a marquetry poudreuse, bearing the initials of Roger Vandercruse la Crois, who worked in the Louis XV period.

FOREIGN AUCTION
CALENDARHOTEL DROUOT
Paris

May 29—Furniture and tapestries from the Ephrussi collection.

June 8—The Monnier watercolor collection.

CHRISTIE, MANSON & WOODS
London

June 4—The collection of early Chinese porcelain formed by H. Johnstone, Esq.

SOTHEBY'S

May 23, 24—Valuable Hebrew books and manuscripts.

June 3-7—Early books and manuscripts, autograph letters, historical documents, etc., from the Howard, Davies, Weld et al collections.

BRESLAUER-LIEPMANNSOHN
Berlin

June 3-8—Part II of the Wolffheim musical library.

P. GRAUPE

June 10—The library of Alfred Simon.

June 11—Modern graphic art.

JOSEPH BAER & CO.
Frankfort

May 29—The H. Stiebel collection, Part II.

HEINRICH HAHN

June 11—Paintings and sculpture from the XIV-XVIII centuries.

AUCTION REPORTS

FURNITURE, TAPESTRIES, RUGS,
TEXTILES, ARMOR, PAINTINGS, ETC.

The Anderson Galleries—Antique and decorative furniture, French and Flemish tapestries, Oriental rugs, embroideries, velvets and brocades, arms and armor, paintings by old and modern masters, Remington bronzes and other objects of art from various sources were sold on May 7th, 8th, 9th and 10th. The grand total for the sale was \$63,597. Important items and their purchasers follow:

century; 10 ft. 7 in. x 9 ft. 3 in.; Mr. Felix Gould	\$3,700
601—Brussels silk and wool tapestry, signed J. Van der Goten, circa 1700; 10 ft. 6 in. x 8 ft. 8 in.; Miss H. Coumhan, agent.....	\$3,900
610—Louis XIV style crimson cut velvet wall coverings for a room, about 200 yards; Charles of London.....	\$1,025
620—Royal Sehna Kurd carpet; 25 x 14 ft.; Mr. P. W. Harvey.....	\$1,900

STUDIO NOTE

Mr. Julius Roedelsheimer of the Paul Bottenwieser Gallery left on the "Homeric" on May 4th, for a stay of several months in Europe.

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LONDON LETTER

A Review of the Royal Academy Show
Sir Montague Barlow Retires from Sotheby's
Sir Philip Sassoon Appointed a National Gallery Trustee
Rushton Watercolors Shown

By LOUISE GORDON STABLES

It must be a curious experience for an artist one year to be the author of the "Picture of the Year" at the Royal Academy and the next to have his contribution rejected. This is the fate that has overtaken Mrs. Dod Procter, whose "Morning" was bought by *The Daily Mail* for the nation in 1927 and toured America before finally at Millbank. Mrs. Procter is not, however, entirely neglected, for she is represented by a single painting, characteristically in the rather sculptural style of modelling that she has adopted. I know of no reason why her other canvas has met with so summary a fate, but if one may be permitted a conjecture, it would be not on the score of lack of merit but on that of similarity. The repetition of this particular convention becomes a little tiring. However, Mrs. Procter is taking her case to the public by exhibiting the rejected picture at the Leicester Galleries for a fortnight—an excellent move.

For the art world, a good deal of the interest in the Royal Academy show centers on Lavery's picture of "The Royal Opening of the Duveen Galleries, Millbank, 1927." With his usual happy facility for suggesting individuality in small space Sir John has depicted a scene in which the King and Queen preside over an assembly of the powers that rule over our principal galleries and museums, the Arts Collection Fund and some important private collections. And, of course, there is the family of Sir Joseph himself. Lavery has his own particular method of dealing with compositions of this kind (he exploits it again in his "Salons Privés, Monte Carlo," in which Mr. Gordon Selfridge very evidently dominates the foreground); he does not give the figures the detailed treatment of, say, a Meissonier. In fact, on closer study there is seen to be a strangely immature air about nearly all of them, irrespective of age. Yet in pose, perhaps, rather than in expression, personality has been neatly expressed.

One of the innovations at the Academy this season should call forth the gratitude both of those who produce etchings and engravings and of those who enjoy them. It concerns the display in the sixth gallery (formerly devoted to large cartoons), of small black and white works, of which some two hundred have been accommodated. This means a great boon to a number of exhibitors and a welcome acknowledgement of the importance that has now been accorded by the public to good craftsmanship in this direction. Altogether the hanging has been done with more than usual skill. Some time ago the "mosaic" method of filling the wall space was abandoned in favor of less wholesale means, but I notice that upon this occasion discretion has been exercised in producing an effect of even greater spaciousness where required.

I applaud the growing fashion among royalties of having the interiors of their palaces depicted rather than themselves. It gives certain artists, who have a feeling for the beauty of the inanimate, a splendid opportunity for presenting the splendid and the ornately dignified. William Rankin has produced some rich and impressive studies of the interior of the Royal Palace at Madrid, with no figures to distract attention from their

"THE JACKAL'S HOUR, BAGHDAD"

By CHARLES W. CAIN

A new drypoint now on view at the Royal Academy, London. By courtesy of Arthur Greatorex, Ltd., Grafton Street, London.

architectural and decorative features. Compared with certain royal portraits in the show, they are surprisingly real!

Augustus John, possibly because he preferred to show his flower and landscape work in concert at his exhibition at the Tooth Galleries, limits his contributions to a couple of portraits. One, that of the Principal of the East London College, is a penetrating, masterly piece of work. The other, that of an unnamed sitter, produces a somewhat harsh impression, largely on account of a fussy, patterned background. Evidently he does not yet regard the Academy with sufficient reverence to give of his finest to it.

* * *

Sir Montague Barlow, whose portrait at the Academy by George Harcourt, is a pleasantly decorative piece of work, is retiring from the chairmanship of Sotheby's after some twenty years of association with the firm. In that time, as he stated at a dinner given on the occasion of his retirement, at which Sir Robert Witt and Viscount Peel were among those present, the turnover has multiplied some five or six times. Books, which have always formed a great part of their sales, now form less than half their business. Yet today the value of the books disposed of amounts to five times that reached twenty years back, a telling comment on the general rise in book prices and of the keenness on the part of collectors to secure rare and fine editions.

* * *

The latest addition to the ranks of trustees of the National Gallery is Sir

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188, Brompton Road
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Financed by the State

Castedo's First Madrid Exhibit
 Columbus Monument Unveiled
 Jo Davidson Executes Bust of
 General Primo de Rivera
 Leather Work by Lapayese
 Igual Ruiz Shows Landscapes

By E. TEROL

The *Official Gazette* publishes a list of the sum which the government has set aside for the continuance of the excavations which are being carried out under its direct control. The same *Gazette* also gives detailed information as to the final destination of the finds. A brief summary of this we print below.

Excavations in Merida (Emerita Augusta of the Romans) directed by Señor Melida, Director of the National Archaeological Museum, Madrid. The objects found are to be deposited in the local museum at Merida.

Excavations in Medina-Az-Zahara (the pleasure city of the Caliphs of Cordoba), in charge of a commission presided over by Señor Jimenez Amigo. The objects found are to be kept in the custody of the commission pending final decision as to their destination.

Excavations in the Roman-Christian Necropolis discovered in the vicinity of the new tobacco factory in Tarragona, directed by Señor Serra Vilaró. The objects found are to be kept by the Tobacco Company until the completion of the special museum which is being built on the site.

Excavations in Italica (Seville) which are being pushed with the object of completing the plan of the city and isolating the principal monuments. Director, Count Aguiar. Any objects that cannot

be kept in situ are to be delivered to the Seville Archaeological Museum.

Excavations in Cabezo de Alcala (near Hijar, Province of Teruel), directed by Señor Perez Temprano. The objects are to be sent to the National Archaeological Museum, Madrid, where a collection will be made with the duplicates and given to the Provincial Museum of Zaragoza.

Excavations in Saguntum, directed by Señor Gonzalez Simancas. The objects are to be deposited in the local museum in Saguntum and in the provincial museum at Valencia.

It is also ordered that at the end of each campaign, the director is to write a detailed account of the work done, together with a critical report on the results obtained, illustrated with the necessary photographs, drawings, etc., to be published by the Department of Excavations and Antiquities.

* * *

Julian Castedo, a painter educated in Barcelona in the days when Cézanne was dictating a new creed, belongs to the group of "Los Artistas y el Arte" which includes such names as Sunyer and Toledos. He is now exhibiting in Madrid, for the first time, a couple of dozen oil paintings, including landscapes of Castile and Catalonia, portraits and still life compositions. His work is marked by a really convincing constructive solidity but varies in objective interpretation. The landscapes fully maintain the ultramodernist tendency of the group to which he belongs; the portraits are more restrained in character and result in a keen, almost cynical psychological analysis expressed with a certain naive simplicity; the still life compositions are delightful pieces of decoration, in which form and volume are suggested with harmonious combinations of rich chromatics.

* * *

Mr. Ogden Hammond, American Ambassador to Spain, the Duke of Alba, the Prime Minister, General Primo de Rivera, and a numerous assemblage of prominent persons gathered at Huelva (Continued on page 18)



For the novel, the unusual, the perfect in music and dramatic art, go to Germany! Her famous operas and theatres, centuries old in tradition, yet wholly modern in the conception of their art, have won international acclaim. Add thereto, as special summer features, operatic and dramatic performances on sylvan stages in starlit nights; folk plays acted by Bavarian mountainers in their quaint, colorful garbs; festivals re-enacting great historic events, with entire medieval towns as stages and their burghers, in costumes of times long past, as the actors. Whatever your preference, the world's great classics or the most modern of the moderns, you will find it in the many art centers of Germany.

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SPANISH LETTER

(Continued from page 17)

to attend the unveiling of a monument to Columbus, the gift of its author, Mrs. Harry Payne Whitney. It has been erected exactly opposite La Rabida, the famous Franciscan Monastery where Columbus spent the night on the eve of his departure for the voyage that resulted in the discovery of America. This monument is allegorical, and not one more image added to the iconography of the discovery. The colossal figure of Columbus stands on a pedestal, in whose interior is a chapel containing the statues of Ferdinand and Isabella. The monument, having a height of 100 feet and standing on the shore where the waters of the Rio Tinto and the Odiel meet to enter the ocean, is visible for miles out at sea, a testimonial to Spanish-American friendship.

After the unveiling, General Primo de Rivera's party traveled to Seville, being joined there by Mr. Archer M. Huntington, President of the Hispanic Society of America, and Mrs. Huntington, donor of the monument erected in Seville to the memory of the Cid, the national hero of Spain. The American sculptor, Jo Davidson, was then introduced to General Primo de Rivera, and on the spur of the moment secured from the latter the promise to sit for his bust portrait. Upon their return to Madrid, Jo Davidson found himself in a rather perplexing position, not having brought his tools and materials to work with. He therefore explained his plight to his friend, the Spanish sculptor Benlliure, who rose to the occasion and arranged everything, so that when Jo Davidson went to the War Office in Madrid to keep his appointment with General Pri-

mo de Rivera he found all the necessary tools and materials awaiting him. He was thus able to complete his task in four sittings, and has now left with the bust of the Spanish dictator, to be added to his collection of portraits of contemporary celebrities, which now numbers 250.

The galleries of the Society of Art Friends are occupied by a most interesting exhibition of leather work. The author, José Lapayese, is attempting to revive interest in the splendid traditions of the old Cordoba leather craftsmen. He shows examples of the different techniques: repoussé, stamped, embossed, cut, polychromed and gilt. These are utilized in various ways: on panels, friezes, book-bindings, cushions, caskets, chests, altar frontal, screens, seats and backs of chairs, etc. In all these examples Lapayese closely follows the methods of the old Cordoba leather workers and succeeds in assimilating their spirit in those productions which have a classical character. At the same time his own personality stands out vigorously in his original creations, which show how an old and neglected art craft can be rejuvenated and brought back to its greatest perfection. The Duke of Alba, as president of the Society of Art Friends personally attended the opening ceremony.

Igual Ruiz, one of the leading landscape painters of the day, is constantly giving proof of progress. The exhibition he is now holding at the Modern Museum includes forty pictures, half of which are landscapes of Majorca and the other half of Granada, which represent plastically the contrary aspects of Spanish landscape. Granada, which is an architectural country of monumental proportions and panoramic perspectives, stands for form and structure. Line, volume, and modeling are values un-

affected by chromatic illusion. The snowy peaks sharply silhouetted against the sky, the little villages heaped up at the foot of an imposing mountain, the ruins of bygone ages, all seem to challenge the fluid and dynamic spirit of the painter. Majorca is the opposite of this; it is the genuine painter's landscape, at least, landscape as understood by the impressionists, who made color the principal element. The ever changing Majorca landscape, hourly renewed by the magnificent Mediterranean light, defies the thoughtful interpretations of a calm, serene, and analytical art. And yet, Granada and Majorca, so diametrically opposed, have both found in Igual Ruiz a sincere and truthful interpreter of their respective charms. In his pictures, Granada, without losing its typical legendary earnestness, full of romantic and poetical myths, possesses the emotion of impassioned life. On the other hand, Majorca, a land of visions and lyrical phantasies, acquires weight and strength. Igual Ruiz, when he copies Nature, even when he only studies her, is not like a devout lover, an easy prey to objective deceptions, but rather like an impartial observer, jealous of the balance of his judgment. For that reason his landscapes of Granada and of Majorca are no mere copies however much they are enhanced by artistic feeling; they are personal interpretations, in each of which the characteristic essence of the subject is the predominating quality.

NEW HAVEN

The current exhibitions of painting at the libraries are of watercolors by John I. H. Downes, who was for many years president of the Paint and Clay Club, in the Art Room of the Main Library, and charcoal and oils by Anna H. Pierce at the Donald G. Mitchell Memorial Library at Westville.

DAYTON

Of special interest this month is the eighth annual showing of work by the Dayton Society of Etchers, on view at the Dayton Art Institute. Because of its strictly limited character both as to the number of men represented and the number of examples each member is permitted to hang, this exhibit shows no radical changes from year to year, yet the exhibit is generally interesting and there is as much variety in the character of the work shown as there are members. This year the show is larger than usual and also better, perhaps because the members have been more diligent, but also because of the fact that some of the younger men interested in the Graphic Arts have been admitted to associate membership and are represented for the first time.

George Constant is represented by a group of portrait-etchings. His etchings in this year's exhibit show a less radical character and a better feeling for structure and proportion with no loss of freedom or vigor of line.

Oliver C. Beauchamp's landscapes on the other hand are simple and unaffected as the man himself. They have long been appreciated by Dayton collectors. LeRoy Sauer's woodcuts present a totally different phase of graphic art. Their bold, crisp handling shows a fine grasp of the essentials of block-cutting and a sincerity and directness that is refreshing. Harry Gadbury, Robert Whitmore, Daniel Blau, Roy Cheesman, Ralph Lee, Ferdinand Bordewisch and H. C. Harlan are also represented with interesting work, while the associates, Victor Keuping, John Sheridan and Carl Wenzel have some very worthwhile things in the exhibit. A characteristic group of pictures by

MINNEAPOLIS

An exhibition of art work by the students of the West High School was recently placed on view. This work was done under the direction of Hazel Moore and her assistant, Rosalia Bireline and shows in many instances unusual talent. Included are many different types of work, sketches from life, geometrical borders, repeat patterns for textiles and wall papers and illustrations, etc. There are also a group of advertising posters which should not be overlooked.

Two very different exhibitions are now on view at the Mabel Ulrich Book Shop. The first is of ten prints by Carlos Merida which are characterized by brilliant coloring and simple lines. The Guatamalan government has used his decorations in several of the public buildings. The second group is made up of about thirty-five Western subjects, portraits and African scenes by Thomas Handforth.

Hugh H. Breckenridge was shown at the Institute until the 19th of May. Still-life, Landscapes, Marines, Figure subjects were all included and offered a wide range of subject and treatment.

The most important exhibition of the season, from the standpoint of local interest will open on Tuesday evening, May 21st at seven o'clock. This is the annual exhibition of the work done during the past year by the students in the Saturday Morning School conducted by the Institute.

There will be a reception to the students and their parents and friends on the opening night, after which the exhibit will be open to the public until the 26th.

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DETROIT

The exhibition of drawings by German and Austrian school children, which is now being shown at the Detroit Society of Arts and Crafts, was selected by Dr. G. von Pechman of the Bavarian National Museum. The theory behind the instruction, which resulted in the creation of these drawings, is that it is not the form of the object itself which is important but rather the symbol or form in the mind of the individual. The collection, which is being circulated by the industrial division of the American Federation of Arts, was chosen from the large exhibition of school work which was assembled at the art conference held last summer in Prague.

The Society of Arts and Crafts is also showing figures and flowers of blown glass, the creations of Mary Ann Von Allesch, and modern furniture from the Eugene Schoen studios in New York City.

* * *

An exhibition of etchings by John A. Marshall and Herbert P. Watts is now on view at the College of Architecture of the University of Michigan.

* * *

The International Exhibition of Ceramic Art, which comes to the Detroit Institute of Arts on May 20th, is the first of a series of three international exhibitions of industrial art which are being assembled for the American Federation of Arts by Miss Helen Plumb, formerly secretary of the Detroit Society of Arts and Crafts.

The second exhibition, which will open in New York next October, will include modern rugs and modern glass. The material for the third show has not been decided upon as yet, but it will represent some branch of the applied or decorative arts.

These exhibitions have been made possible by the Industrial Art section of the Rockefeller Foundation, a department which was organized under the direction of Professor Charles R. Richards for the purpose of raising the standard of American industrial products.

One of the most effective ways, it was thought, to stimulate the interest of American manufacturers in the artistic merit of their products was to show them the best that had been produced in both Europe and America in their particular fields.

Thus, not only manufacturing firms, but the executives and salespeople of retail stores have responded to the movement by expressing an interest in the first of the series of exhibitions.

To this end, a number of downtown stores will hold exhibitions of pottery and table ware, coincident with the opening of the ceramic show at the Institute. Lectures on ceramic art and demonstrations of the methods of producing pottery are also being arranged as a part

of the city-wide program to educate both consumers and producers in the possibilities of the ceramic art.

In recognition of her outstanding work in this field, Mary Chase Stratton, of the Pewabic Pottery, has been invited to serve in an advisory capacity in the work of installing the show in Detroit. She is being assisted by Mrs. Adele Colin Weibel, curator of textiles, and Benjamin F. March, curator of Asiatic art.

In connection with the show, Clyde H. Burroughs, secretary of the Institute, has invited three Detroit potters, Mrs. Stratton, Mrs. M. Cortis-Stanford, Birmingham, and Walter Speck, to make special showings. Mrs. Stratton is represented in the International show by two pieces. These will be augmented by other examples of her work.

* * *

Geza Maroti, who is opening new studios in the Marquette building, shows there a group of his work, including a series of drawings reminiscent of the War.

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A thoroughly worth while collection of the art of ancient China was brought to Detroit by Herbert J. Devine and placed on view in suite 719 of the Hotel Book-Cadillac on May 13th. The objects shown were collected in the Far East by Mr. Devine himself, who divides his time there between archaeological studies and collecting.

Pieces of rare beauty are included in the showing, the objects ranging from jades which have been buried in the earth for more than a thousand years to those of a comparatively recent date. The old jades, which represent some of the finest work of the Chinese artists of their time, are carved with the symbols of earth and heaven and have intricate symbolic meanings. They are darkened by age and contact with the soil to a brownish tone although they make up in interest what they have lost in color. However, the average gallery-goer may find himself more interested in the newer pieces many of which are also finely carved and have the added attraction of the beautiful coloring usually associated with this semi-precious stone.

Included in the collection are some fine bronzes and pieces in jade amethyst, rose quartz, crystal and other semi-precious stones. Porcelains of unusual interest are also on view. When some of these rare objects are disposed of Mr. Devine expects to return to China to continue his archaeological work. His collection will remain at the Book Cadillac until May 25th.

CLEVELAND

Unquestionably the most interesting exhibition outside of the May show is the inspiring collection of paintings by old masters at the Guenther Galleries. This exhibition is the best which the Guenther Galleries have offered for some time, and it should not be missed by anyone who is seriously interested in art.

The various canvases on display are by Italian, French and English masters who have long been accorded tribute. A great many of the paintings are by French painters who worked in the forest of Barbizon in the early part of the XIXth century, such as Corot, Diaz, Charles Jacque, Daubigny and Constant Troyon. The Corot is a good example, likewise the landscapes by Troyon, Daubigny and Diaz, while the Jacque is one of the customary compositions with sheep, which are characteristic of his artist.

Two Italian masters are represented by compositions that are exceedingly interesting. The portrait by Parmigianino, whose dates are 1504-1540, is full of character and has a great deal of charm, due to color and the simple forms of the head and costume. The "Madonna and Child" is by Giovanni Spagni, who lived between 1480 and 1528.

Most prominent among the canvases by the English masters is a series of portraits by Thomas Gainsborough, Sir Joshua Reynolds, George Romney and Sir John Opie. These compositions are among the most important in the whole showing and are all admirably painted and constructed.

The exhibition also includes a super-realistic composition, "The Deserter Pardoned," by George Morland; a "Portrait of a Boy," by Greuze, whose work is usually weak and sentimental, but which, in this case, is quite the contrary, and a large full-length "Portrait" by Ignacio Zuluaga.

* * *

The thirty-two watercolors and the group of etchings by J. D. Knap form an exhibition whose main appeal will be to sportsmen. These for the most part are monotonous compositions in color and subject matter and consist of ducks and geese silhouetted against the grayed tones of morning skies and misty marshes. Most interesting at this gallery is a small bronze of a cabby and his broken-down horse by Leplane, a Polish artist who was a pupil of Rodin's. This sculpture is well designed and is one of the best objects on view.

For two weeks recently the Leaman Gallery held an exhibition of paintings the subjects of which were marine and sea coast scenes by Henry Newell Cady, whose work is popular because it has a certain realism about it.

* * *

Two exhibitions were in progress at the Eastman-Bolton Galleries until May 11th. The first was a showing of etchings by Orovida and the other was a selection of watercolors by Paul Brough Travis. These compositions are full of the mystery and spirit of Africa and they are among some of the best paintings recently made by any Cleveland artist.

* * *

The Sterling & Welch Galleries have gathered together and are exhibiting an exhibition of paintings by artists whose work is decidedly in a popular vein. One of the most interesting canvases is "Learning to Knit," a Dutch interior by Cornelis C. Zwaan. Charles C. Curran's "Clouds Rising After Rain" is also well worth while, principally because of the fresh handling and the pattern of the clouds. Other canvases which may appeal to the average picture lover are "In the Garden," by Filippo Indoni, a canvas which was painted in the Fortuny style; "The Oasis," by George Barse; "Child With Garland," by Fritz Zuber-Buhler; "The Swing," by Alonzo Perez, and "Landscape," by Joseph Biren.

* * *

The Western Arts Society exhibition, which includes a wide variety of work, opened in April at the Cleveland Art center. The showing is displayed in the annex of the building and is under the local chairmanship of Ada Beckwith.

At the same time that the above exhibition is on view two other exhibitions will open. One of these is that of work done by the Business Men's Art Club and the other is a selection of masks which were made in a class at the Cleveland School of Art, under the direction of Kenneth Bates.

* * *

Lindner's Little Gallery sponsored an exhibition of textile designs made by West High School pupils under the able direction of Miss Clara Deike, which was on view through May 11th.

* * *

On Friday evening, May 10th an exhibition of Hungarian peasant paintings by Sandor Vago opened with a private showing.

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DENVER

The Denver Art Museum announces the following list of June exhibitions to be held in its galleries: a collection of paintings from the Bourgeois Galleries, an exhibition of locally owned Old Masters, works of students of the

BOSTON

The picturesque Cathedral of Notre Dame de Paris appears as a frequent motif in a series of pleasing color prints now occupying the walls of Goodspeed's Print Shop in Ashburton place.

Hans Figura, who uses his color with charming delicacy, offers no less than three views of the venerable church among his group of a dozen prints, mostly scenes of European capitals. Included among them, however, is a solitary American subject, a glimpse of the Woolworth building seen through the darkened frame of a nearby archway, which cleverly acts to heighten the architectural ascendance of the lofty tower.

Two more views of Notre Dame appear in the prints by Franz Wolf, and from the title of one "Paris, Notre Dame IV," we can surmise that the portraying of the every visage and mood of the noble edifice is a task that the artist counts as a work of love.

Other prints included works by T. F. Simons, who has visited the market places of Algeria; R. Veits, who delights in picturesque and castled Germany, and H. Philips, who has translated the mirrored depths of Lake O'Hara in British Columbia.

The display continued through May 4th.

* * *

There has opened at 665 Boylston Street an addition to Boston's growing group of art dealers. The new comer is the Scherreeve Galleries, occupying rooms on the fourth floor over the Scherreeve Galleries of Interior Decoration. Prints by Whistler, Haydon, Zorn, Bone, Cameron and McBey are being featured through May 25th. Mr. James McLeod Armour, formerly a print dealer of England and Scotland, is manager of the new gallery.

* * *

An exhibition of etching by Robert Fulton Logan is now being held in the old State House of Hartford, former residence of Mr. Logan. The prints include a series of foreign subjects and a like display of American views, including several typical scenes of Harvard and Yale Universities.

CHAPPELL SCHOOL OF ART of the Denver University, architectural drawings which competed for the fine arts award given by the City Club of Denver, and the Small House Exhibition arranged by the *House Beautiful*.

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SAN FRANCISCO

Doorways in California, also window vistas, garden scenes and front porches are the specialties of Edson Newell, who is showing a collection of silver-plate etchings and charcoal portrait sketches at Paul Elder's. The photographic basis of the work seems all too apparent and yet it may be an illusion born of the artist's photographic eye. But, whatever the foundation, the selection is good. As presented in Newell's plates, the doorways in California are florally decorated cards of invitation.

Santa Cruz exhibitions at the Oakland Art Gallery.

An informal showing of recent etchings by Paul Whitman is being given by Gelber and Lillenthal. Several striking prints are in the window and a more intimate showing is held in the back room.

The San Francisco Art Association annual exhibition remained on view in the galleries of the California School of Fine Arts through May 1st. Representing artists throughout the West, as well as those of local importance, it gave a stimulating view of art trends here.

Among the most challenging work shown was that by C. Stafford Duncan, Henrietta Shore, Rinaldo Cuneo, Alice O'Neill, Florence Ingalsbe Tufts, Helen Forbes, Guest Wickson and E. Zavarina Dougherty. Two particularly arresting canvases were "Marin Hills," by Amy Dewing Flemming, and "River Mouth in Spring," by Ray Boynton.

The forty-fourth anniversary of the gift of the E. B. Crocker Art Gallery to the city of Sacramento was celebrated on May 6th by a reception to Mrs. Jennie Crocker Fassett, daughter of Margaret E. Crocker, donor of the Gallery, and an exhibition of paintings by Truman E. Fassett, the donor's grandson. The exhibition will continue to May 31st. It includes thirty-five canvases of modern feeling. Following in the train of Rockwell Kent, Fassett seems engrossed in strong design and certain psychological effects.

The etchings of Ludwig Reimer, recently on exhibition at the Casa de Manna Gallery in Berkeley, were replaced, May 1st, with landscape paintings by Sue E. Kelley of Riverside. Mrs. Kelley's work was shown through May 15th. The landscapes shown included a group that has recently been seen at the adobe gallery at Mission Inn, as well as several canvases never before exhibited.

A display of oil paintings and drawings by Gertrude Brooks has taken the place of the Kandinsky, Amy Flemming and

Until May 11th the Gump Galleries showed a collection of watercolor sketches of South American Indians by a Bolivian artist, Sotomayor, whose first exhibition this was. His pattern is well adapted to the characterizations of the primitive people he depicts, and successfully suggests their simple life, their love of high hats and other symbols of grandeur. The artist has also done drawings, two pastel nudes and some portraits of prominent people.

The Galerie Beaux Arts is showing wood carvings and drawings by Jacques Schnier in a contemporary setting. This is the first time this artist has had a comprehensive showing of his work and the first time he has been seen at the Beaux Arts. The three panels of "The Valley, Mountain and River Screen" are distinctly decorative. Much of Schnier's success in wood carving is due to his respect for his medium and his resulting choice of simple forms.

Concurrent with the Schnier exhibition, the Galerie Beaux Arts is showing an interesting group of drawings and watercolors by artist members, in the foyer, and a group of lithographs by William S. Schwartz of Chicago, in the little gallery.

In the Beaux Arts group, drawings by Stafford Duncan and Ralph Stackpole contrast effectively with the colored landscapes and other subjects by Florence Allston Swift, Marian Simpson, Helen Forbes, Otis Oldfield, Ray Boynton, John Tufts, Rowena Meeks Abdy, Ina Perham, Florence Tufts and others.

BALTIMORE

The Conrad-Lehr prints now on view at the Baltimore Museum are very handsome and in some cases very famous things by extremely notable artists. There are, for example, works by Zorn, Whistler, Rembrandt, Durer, Buhot, Charles Meryon and so on though that order of names is entirely haphazard. The Rembrandts are particularly interesting and fine in this exhibition and there is a fine example of Dürer's "Melancholia." Buhot is amusing enough and the examples of Meryon in his fine architectural themes deserve attention. Almost all the prints on view are works which have established themselves as among the lovely and important results of the art of making prints.

XVIIth and XIXth century French paintings and prints by contemporary French artists constitute the special May exhibition at the Baltimore Museum of Art. The paintings are lent by the Wildenstein Galleries, of New York, and the prints come from the American Federation of Arts.

Celebrated names are prominent in the list of the French painters, such as Toulouse-Lautrec, Monet, Manet, Chardin, David, Sisley, Renoir, Delacroix, Courbet, Pissarro, Puvis de Chavannes, Watteau, Fragonard, Greuze and Largillière.

The paintings will be hung in the room that was devoted in the inaugural exhibition to the International Exhibition of Ceramic Art. The French prints will be in one of the smaller galleries, which

has not yet been open to the public. It adjoins the room in which the prints from the Conrad collection are being shown. Since the new museum opened on April 18th, it has been visited by approximately 6,000 people.

The Epstein old masters, the Beauvais tapestries and other works specifically lent for the opening of the museum are expected to remain throughout the summer. The remaining galleries that will be used for the present are being completed as rapidly as possible, and the work of installing the two colonial rooms will probably be started in the near future. One of these, the Eltonhead Manor room, presented by Mr. and Mrs. Hamilton Owens, was moved from the old building, where it had attracted national attention. The other old room, purchased by a city appropriation of \$10,000, has never been assembled since it was taken from Habre de Venture, the Charles country home of Thomas Stone, a Maryland signer of the Declaration of Independence.

The series of exhibitions in the Old Farm House, Homeland, are continuing in May with a joint exhibition of decorative paintings by Everett Lord Bryant and miniatures by Florence Beall Thornton.

Mr. Bryant shows a group of his flower studies and landscapes and figure pieces. Mrs. Thornton's miniatures comprise portraits of a number of well-known Baltimoreans.

This exhibition will be followed by an exhibition of child portraiture by Camelia Whitehurst continuing until the end of the month.

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CHICAGO

A series of drawings and designs for room decorations are now on display in the school lobby of the Art Institute. They embrace the working out of problems given the students regardless of grade, in order that their work may be judged and criticised, and also to encourage the working out of original ideas.

* * *

The exhibition of photographs from nearly every quarter of the globe is now being held at the Art Institute under the auspices of the Chicago Camera Club. Included are photographic prints with a touch of Corot in them, exhibited by Misonne, of Belgium; compositions of the nude, as in the "Silver Turban," by Miss Wilding, of London; "A Bridge—Montenegro," by Hon. Alex. Keighlye, F.R.P.S.; character studies of the human face, as in the portrait of "Old Man Wang," by E. A. Nievera of Pasadena, and in the "Girl's Head," by Otto Kurt Vogelsang, of Germany; modernistic prints such as the study of "Lunar Fantasy," by J. H. Mackay, of Toronto; and still life, shown in the homely subject of "The Tubs," by H. S. Kaito, of San Francisco. The great variety of landscapes and marines alone afford opportunity for study of the methods employed by these artists. This interesting exhibition will be at the Art Institute until June 2nd.

* * *

In the last week of May an exhibition of Japanese color prints by contemporary artists will be hung in the Art Institute in Gallery H-5. These are among some of the late additions to the Clarence Buckingham Collection. All of the artists are living and working in Tokyo with the exception of one, Hashiguchi Goyo who died in 1921. His prints were issued in limited editions of one to two hundred and many of them, together with the blocks, were destroyed in the great earthquake in 1923. For this reason and for their intrinsic beauty they are greatly desired by collectors. Although Goyo made some landscape designs, he is primarily known for his figures, which he usually placed against a mica background. Ito Shinsui is probably the best known figure designer working today in the Japanese print world. His designs are bold and colorful and, while drawn in the modern vein with much of European influence, they are thoroughly Japanese in their subject matter and appeal.

A large number of the prints in this exhibition are by Kawase Hasui who devotes himself entirely to landscapes. The Western influence is nearly always obvious, but the Japanese feeling is uppermost in these forceful and original designs. Birds, fish, and flowers are the subjects preferred by Ohara Shoson, very pleasing and effective in their fresh color. All of these examples coming from only a few of several living print designers prove very effectively that the art of the color print in Japan is having a distinct revival and is again coming into its own on a high plane.

The colorful exhibition now at the Art Institute constituting the ninth annual showing of watercolors by foreign and American artists is attracting more than the usual amount of attention. Among the four hundred and eighty-nine works of art shown, including drawings, pastels, miniatures, and watercolors, many are by artists who have achieved world-wide reputations as "modernists." Among these are such names as Cezanne, Gauguin, Dufy, Friesz, Picasso, Picabia, Signac, Vlaminck, and Utrillo in the French section, with Lucien Simon representing the more conservative wing. One may be assured that an exhibition containing work by these men will prove one of absorbing interest. Then there is a group of watercolors by the leading German modernists—work of such men as Grosz, Kandinsky,

Pechstein, Rohlfs, Klee, Feininger, Dix, Bloom and Grossberg. The British section is the most conservative, with many landscapes and studies, showing the superb draughtsmanship of the English artist. When it is noted that there is also in the exhibition work by artists from Russia, Japan, Mexico, Roumania, Switzerland, Portugal and Hungary, one may realize the international character of this important exhibition.

The American section strikes one as the most colorful and vivacious of all. Wide apart are the works of Rutherford Boyd and Jean MacLane in their technique. Boyd shows, in his "Soda Fountain," a mastery of detail that few artists have attained, while Jean MacLane has so little detail that her painting looks like brush work done in a few minutes' time. Yet her mastery of form and sensitiveness to color succeeds in giving us authentic pictures. John Whorf, one of America's leading colorists, exhibits ten landscapes made in sections as far apart as a port in the Mediterranean and scenes in the Tennessee Mountains. The Barbados has an intelligent interpreter in W. Emerton Heitland, who has eight pictures showing various compositions in the islands. A versatile artist who has won fame both as a sculptor and painter is Mahonri Young, and he comes into the exhibition with twenty-four watercolors, mostly made in the land of the Navajos, though he also shows several Parisian views. The exhibition will continue until June 2nd.

Sales made in the first few days of the exhibition were as follows: "In Toulon Harbor," by E. Othon Friesz; "City

KANSAS CITY

Two exhibitions are being held simultaneously in the Kansas City Art Institute Galleries.

Nearly a hundred paintings by members of the Kansas City Society of Artists are being shown in the long gallery. In the small one at the right of the entrance is a one-man show of watercolors by Gale Stockwell.

Mr. Stockwell, a frequent medal winner at the local institute, shows Kansas City paintings.

One of his most effective pieces is an elevator in North Kansas City.

The one large oil painting in Mr. Stockwell's show is the "Cave of the Winds Road," which won the gold medal in last year's Mid-western show. Among his watercolors are several done in Penn Valley Park. All were done in and near Kansas City.

* * *

St. Joseph is enjoying an exhibition of the paintings of Mrs. Massey Holmes. It is held in a large gallery in the city hall and sponsored by the St. Joseph Art League.

The twenty-five oils and thirty-one

Park," by Ernest Thurn, and "Bathing," by John Whorf.

* * *

M. Knoedler and Company announce that the exhibition of paintings by Henri Eugene Le Sidaner, now on view at their galleries, will remain until June 5th. Among the fifteen paintings included in the showing are "La Chapelle des Penitents," "The Table—Interior," "The Lantern," and "Door Under the Trees."

watercolors provide an interesting commentary on the art adventures of the Kansas City painter. She is free from prejudice. When it suits her to be modern she is quite modern, but usually it pleases her to take a realistic view of the out-of-doors and then interpret it in rather an impressionistic manner. The result is a delightful freedom from anything suggesting pose or the boundaries of a definite school of paintings.

Chiefly, the pictures now gone to St. Joseph are decorative, much bolder in color than in the earlier years of Mrs. Holmes's art. While tints are fresh and vivid, there is always a strict sense of harmony in color schemes.

* * *

Paintings by the Kansas City society are also on view at the Institute. Miss Ilah Marian Kibbey, one of the founders of the society, shows several strong landscapes, among them a rough, colorful, precipitous section of a mountain called "The Quarry Train." Few of the women exhibitors show any lack of virility in their canvases. Mildred Rubin's "Scrub" is a case in point, and Coah Henry's stunning blue mountain landscape, entitled "Mountain Light," is another.

* * *

Most of the Kansas City artists are delighted with their subjects. Gertrude Freymann in "Missouri Gold," Karl Fitzer in "When it Snowed in Waldo," Mrs. Hal Gaylord in "Wharf in Boston," and Delle Miller in "Indian Paint Brush," reveal the true painter's joy in congenial material. Miss Elsie Hoelzel's portrait of Gertrude Freymann also shows considerable ability.

CINCINNATI

John Holmer's reputation as a skilled draughtsman can rest firmly upon his display of brown chalk drawings now on view at the Traxel Galleries.

A study of the drawings reveals the same clear, straightforward observation of character, the same perfect command over his medium, the same melting and fluid flow of light over form as is observable in his entire collection, which consists of portrait, that are carried to a high degree of finish, and portrait sketches.

* * *

In these times of ever-growing appreciation and demand for etchings Paul Ashbrook's latest series, his Mexican plates, will appeal to those who have a taste for that which is racial and native to the soil. Apart from his pronounced technical skill Mr. Ashbrook is endowed both with a pregnant imagination and a distinct ability at character reading, all of which is given with a verve of which his etchings bear witness.

* * *

A special exhibition of pastels by J. Frank Currier was held at the Cincinnati Museum in Eden Park from May 4th to May 19th. These interpretations were loaned by Mr. E. C. Babcock of New York. They are expressions of personal feeling by an artist who is less known than he deserves to be.

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PORLAND, ORE.

A recent attraction at the Burlington house of the Meier & Frank Company was a collection of pictures and designs of Portland buildings shown by the Oregon Chapter of the American Institute of Architects. Both exteriors and interiors of homes, hotels and industrial buildings were included, all designed by local architects. Most of the buildings have been erected in Portland although some are in distant places.

Besides the architectural work on display the work of several craftsmen and artists was shown. Only those who were invited to exhibit with the architects had work in the display. Lighting fixtures, wrought iron work, bookbinding, hand weaving, pastel decorations and landscape designs were all included.

The first week in May Mrs. Edward O. Sisson held an exhibition of paintings at her home each afternoon. Mrs. Sisson's specialty is landscape painting.

The Art Museum of Portland is starting a series of small special exhibitions to be held on Sundays at the Museum. The first of the series was held on May 1st and 2nd and comprised a group of commercial art done in Portland. There were original drawings, layouts and proofs so that the processes necessary to make the original work of the artist available for the use of newspapers, magazines and signs could be studied.

NORTHAMPTON

The first exhibition ever held in this country of the works of Theodore Gericault, one of the greatest artists of the XIXth century was on view recently at the Tryon Art Gallery of Smith College. It contained all the known works

PHILADELPHIA

Mr. I. J. Belmont, whose exhibition of color-music-neo-expressionism paintings were exhibited at the Anderson Galleries and Aeolian Hall during the past season and who is now by invitation showing these canvases at the Philadelphia Art Alliance, has met with unqualified approval in the Quaker City as indicated by the following excerpts from the press:

"Even eyes as yet untrained to substitute for ears in the enjoyment of music may look with pleasure upon these veritable symphonies in exquisite color." —*Public Ledger*.

"They are without doubt extraordinarily beautiful instances of painting; of color, design and the expert application of pigment . . . whether your reactions to these musical choices be the same as those of this extraordinarily gifted artist, it will be impossible it seems to us,

not to enjoy the pictures merely as gracious, glowing art." —*Philadelphia Inquirer*.

"They are highly decorative canvases with an inherent beauty in no way dependent on their musical associations . . . What makes these pictures really works of art is their beauty. It matters not what the source of their inspiration. They stand purely on their pictorial merits." —*Philadelphia Record*.

of Gericault in the United States, except four, one in the Metropolitan, and three in the Philadelphia museum. These could not leave their museums because of the conditions of the bequests.

In the exhibit were 27 works, 11 of which belong to the Smith College museum, which has a larger single collection of Gericaults than any other museum in the United States. These are of all types and show the many-sidedness of the master's genius.

INDIANAPOLIS

Lovers of small bronzes will enjoy the exhibition of small sculpture displayed for a short time in the West Gallery of the John Herron Art Institute. There are in all a dozen pieces, seven smaller ones belonging to the Art Association's collection and two, lent by members, supplementing the three special or "visiting" pieces. Of the latter, two were designed and are lent by Paul Manship, of Minnesota birth but New York residence, and the third, "The Bronze Turkey" by Albert Laessle, another eminent American sculptor.

When it is remembered how seldom Manship's work is displayed in Indianapolis, the last occasion being about ten years ago, the present opportunity to view his work assumes somewhat the nature of a rare privilege. "The Flight of Europa" is the subject of the larger of the two Manship bronzes. The sculptor's other and somewhat smaller piece, "Indian Hunter" is very classic in feeling and not the usual interpretation of the American Indian. The original is the central figure of a fountain group designed for Cochran Memorial Park, St. Paul, Minnesota.

Here is also represented work by McCarter, Longman, MacMonnies, Proctor, Milles, Barye, Zolney, Weinman and Saint Gaudens—part of our own collection arranged for the first time as an exhibition. Visitors are urged to come

at once and see the Manship pieces as they may be withdrawn any day.

The upper Main and West Galleries are enhanced by the presence of some new oils which have come to stay. They are the three purchased (from the Emma Harter Sweetzer Fund the Delavan Smith Fund, and the James E. Roberts Fund respectively) from the Carnegie Institute of Chicago. The first oil, Louis Buisseret's "The Artist's Family," with its original composition, soft color scheme of blue grays and light red, and canvas divided into various shapes and patterns, is most unusual.

The second is the characterful "Girl with a Guitar" by Dod Proctor, that English woman-painter and modern whose work shows at least one beneficial influence of the Cubism movement—that of bringing back to painting the two vital elements of solidity and design.

The third, "Nude at Window" by Henri Lebasque is in modernistic style and has that quality of lucidity and charming manner of treatment which have made his decorations so popular.

Visitors and students interested in Chinese and Japanese small objects will find a new arrangement of them, together with a collection of Oriental prints, in the Print Room. The exhibition of Anthony Angarola's paintings in Japanese style will remain in the East Octagonal Gallery for the month, and that of the Netherlands furniture of the XVIth to XVIIIth centuries, in the East Gallery indefinitely.

DES MOINES

A recent exhibit of paintings and sculpture at the public library gallery under the auspices of the Des Moines Association of Fine Arts was made up of the work of Chicago artists. To this John Storr contributed some of the most effective work both in sculpture and in drawing. Vladimir Rousseff showed "In the Open"; Francis Foy, "Boating"; Florence Schofield, "Landscape"; and Irma Koen, "White Wings," which won the highest prize offered at the exhibition in Chicago. Rudolph Ingerle's two large canvases are somewhat reminiscent of poster art but achieve large effects. The exhibition continued until the middle of May.

During May the public school department of art is holding an exhibition of the work of the pupils.

All through the summer months Miss Orwig of the art department of the Public Library is going to arrange for exhibitions that will be shown in her art library room. Though they may not be very large ones they all will be interesting. Her arrangement of the Russian icons against a dark blue background is most effectively done. Just now there is on view the Chicago exhibit, the Keeler etchings, the Storr drawings and the Russian icons.

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CALENDAR OF EXHIBITIONS IN NEW YORK

Ackerman Galleries, 50 East 57th St.—Etchings by Warren Davis, through May.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of paintings and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Paintings and watercolors by Jerome Blum and an exhibition of watercolors by Francis I. Bennett.

American Designers Gallery, 145 West 57th St.—Seven rooms in the modern manner, a home furnishing project for average incomes, until June 15th.

American Lithographic Company, Inc., 52 East 19th St.—Exhibition of portraits and landscapes by W. Langdon Kihn, through May.

American Women's Association, 353 West 57th St.—Annual exhibition by the Artist Group of the Association, through May and June.

Anderson Galleries, 489—Park Ave.—Recent watercolors by John Wenger; George Luks and his class, to May 18th.

Arden Gallery, 460 Park Ave.—Sixth annual exhibition of the New York Chapter of the American Society of Landscape Architects.

The Art Center, 65 East 56th St.—Craftwork shown by the New York Society of Craftsmen, wood engravings by selected artists and Mexican crafts by the Paine Mexican Crafts Corporation. 8th Annual Exhibition of Advertising Art, under the auspices of the Art Directors Club, to May 31st.

Art Students' League, 215 West 57th St.—Annual exhibition of students' work, to May 20th.

Arts Council, The Barbizon, Lexington Ave. and 63rd St.—Paintings, sculpture and crafts by American artists. Paintings, etchings, sculpture and craftwork by residents of The Barbizon, to May 31st.

Babcock Galleries, 5 East 57th St.—Summer exhibition of paintings, watercolors and etchings by American artists.

Balzac Galleries, 40 East 57th St.—Paintings by old masters and works of the Impressionists.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Avenue—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Paul Bottensweser, 489 Park Ave.—Paintings by old masters.

Bower Galleries, 116 East 56th St.—Paintings of the XVIth, XVIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn.—Decorative arts, recent accessions and exhibition of collection relating to Napoleon bequeathed by Marion Reilly. Third Annual Exhibition of American Block Prints, assembled by the Print Club of Philadelphia, to August 1st. A collection of gowns of forty and fifty years ago, the gift of Mrs. L. E. C. Pierce and Mrs. Mabel Glenn Cooper.

Brummer Gallery, 27 East 57th St.—Paintings by Michel Kikoine, to June 1st.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Decorative and sporting paintings, through May.

Daniel Gallery, 600 Madison Ave.—Paintings by Blume, Dickenson, Griggs, Kuniyoshi, Spencer and Sheeler, through May and June.

De Hauke Galleries, 3 East 51st St.—Modern paintings.

Downtown Gallery, 113 West 13th Street—Recent watercolors by Joseph Pollet and new lithographs by A. Walkowitz, to May 31st.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Paintings by Robert Fawcett and Michael Baxte, and machinistic photographs by Arthur Gerlach, to June 1st.

Durand-Ruel Galleries, 12 East 57th Street—French paintings.

Ehrich Galleries, 36 East 57th St.—Old masters, contemporary paintings and garden furniture, through May.

Ferargil Galleries, 37 East 57th St.—American paintings and etchings; garden sculpture and a decorative screen by Gardiner Hale, through May.

G. R. D. Studio, 58 West 5th St.—Paintings by Kenne, Schiff, Parker and Tworkov, to May 18th.

Gainsborough Galleries, 222 Central Park South—Old and contemporary masters. Marine paintings by Claus Bergen, to May 30th.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th floor, Grand Central Terminal.—Annual Founders' Show, to August 31st. Recent water oils by Charles Chapman, N.A., to May 18th.

Greener Art Gallery, 157 West 72nd St.—Continuous exhibitions of old and modern pictures.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Contemporary American art.

Intimate Gallery, 489 Park Ave.—Five new paintings by Charles Demuth, to May 18th.

Kennedy Galleries, 785 Fifth Ave.—Etchings by French artists, during May.

Keppel Galleries, 16 East 57th St.—Miscellaneous prints.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Etchings by Robert Austin, Edmund Blampied and Henry Rushbury, through May.

Kleinberger Galleries, 12 East 54th St.—Special exhibition of old masters, through May.

Knoedler Galleries, 14 East 57th St.—Etchings by Albrecht Durer, through May.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by William Meyerowitz, to May 30th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Antique Italian mirrors, May 20th to June 1st.

Macbeth Gallery, 15 East 57th St.—Summer showing of selected paintings by American artists.

Macy Galleries, 34th St. and Broadway.—Exhibition by young American artists, during May.

Masters' Art Gallery, Inc., 28 West 57th St.—Old master paintings.

Metropolitan Galleries, 578 Madison Avenue—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd Street and Fifth Ave.—The Architect and the Industrial Arts; an exhibition of contemporary American design, through September 2nd. Embroideries and costume accessories, through September. Italian liveries with heraldic galloons, beginning May 13th. Japanese surimono. No robes, an exhibition of watercolors, prints, selected masterpieces, and new acquisitions of prints.

Milch Galleries, 108 West 57th St.—Special summer exhibition of American paintings and sculpture by leading artists. Group of eight paintings by Louise Janin of Paris, May 18th to June 1st.

Montross Gallery, 26 East 56th St.—Exhibition of paintings by American and foreign artists, through May.

Morton Galleries, 49 West 57th St.—New paintings by Charles Demuth, to May 18th. Variety: paintings, watercolors, etchings and drawings, to May 25th.

Museum of French Art, 20-22 East 60th St.—Empire collection left to the museum by the late Mrs. Leonard G. Quinlin.

National Arts Club, 15 Gramercy Park.—Summer exhibition by the Painter Life Members, to October 1st.

National Association of Women Painters and Sculptors, 17 East 62nd St.—General exhibition, to June 1st.

J. B. Neumann, New Art Circle, 9 E. 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Public Library, 476 Fifth Ave.—Room 316, annual exhibition of recent acquisitions, during May. Corridor, third floor, early views of American cities. Room 321 exhibition illustrating "The Making of an Etching," until November.

New York School of Applied Design for Women, 160 Lexington Ave.—Thirty-seventh Annual Exhibition, to May 22nd.

New York School of Fine and Applied Art, Broadway at 80th St.—Students annual exhibition, to May 21st.

Newark Museum, 49 Washington St., Newark.—Exhibit of American design in wallpapers, hardware and useful things in metal.

Newhouse Galleries, 11 East 57th St.—Loan exhibition of paintings representative of their collection, through May and June.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters Gallery, 570 Fifth Avenue.—Group of portraits by twenty American artists.

Pratt Institute, Brooklyn.—In the Little Gallery a group of pencil drawings by Ernest W. Watson. In the art gallery in the library, an exhibit of American Book Illustration pre-

pared by the American Institute of Graphic Arts, to May 31st.

Rehn Galleries, 693 Fifth Ave.—"All figure" exhibition, during May.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of old and modern French masters.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Forty marine paintings by various artists, during May.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Works of art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Valentine Gallery of Modern Art, 43 East 57th St.—Modern French paintings.

Van Dieben Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of oak paneled rooms; the Wetherfield collection of XVIIth and XVIIIth century English clocks; mantelpieces, wall lights.

Weston Art Galleries, 644 Madison Avenue—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Bronzes by George Kolbe, to May 20th. Harlem sketches by Stella Bloch, to May 25th.

Wildenstein Galleries, 647 Fifth Ave.—Old paintings and works of art.

Yamanaka Galleries, 680 Fifth Avenue—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Avenue—Selected group of important masters.

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LONDON.—Among the latest acquisitions of the British Museum, reported in the *Times* of London, is a gift which testifies to the world-wide sympathy that was aroused by the King's illness. It is in the form of a wooden tablet, inscribed with Buddhist texts written on behalf of the Nichiren Church of Japan by a leading representative of it, describing the mortifications of the flesh to which the writer subjected himself to move the divine powers to restore his Majesty to health. The tablet was transmitted through the British Ambassador at Tokyo to the King, who has been pleased to deposit it in the Museum.

The additions which the Trustees made at their meeting on April 13th are unusually interesting. The library departments have acquired a fine copy of Speed's *Prospect of the Most Famous Parts of the World*, 1627; the first edition, till recently unknown, bound with the fourth edition, of the same year, of his *Theatre of the Empire of Great Britain*, with which it was perhaps issued; a missal of a Portuguese diocese printed in Spain, the *Missale secundum ritum ecclesie Bracharensis, Salmantica* (Salamanca), 1512, illustrated with many woodcuts; a volume of a dozen early XVIIIth century poetical pamphlets printed in Dublin, including Swift's *Drapier's Miscellany*, 1733; the original manuscript journals (1829-1837) of Baron J. F. M. de Waldeck, the archaeologist and explorer of Mexico, who died, aged 109, in 1875; a copy of the Jewish Arabic version of the Pentateuch, a work which marked

an era in Jewish studies. It is a fine copy of the XIIIth-XIVth century, with, however, some leaves from a much older copy, to complete which the rest of the volume appears to have been transcribed; and over fifty manuscripts in Arabic, Persian, and Turkish, some of great beauty and all preserving unique or very rare texts of the medieval poetry, theology, or science of the Near East.

The Print Room has been enriched by a considerable number of prints and drawings, the most important of which are an excellent signed drawing of the Visitation by Burgkmair, and a very fine one of the Antwerp School, about 1520, representing Aristotle, with a venerable beard, harnessed and ridden by Phyllis, a favorite Renaissance example of the subjugation of man by woman; watercolors by J. J. de Boissieu and by Richard Dadd, a striking monotype by Samuel Palmer, and two early drawings by George Richmond, R.A. Among Egyptian and Assyrian antiquities are eight stelae of dates from the eighth to the thirtieth Dynasty, including one, of the latter date, of an unusual Hellenizing naturalism, showing a priest wearing a cloak which appears to be blown out by the wind; series of prehistoric flints, including a curved Coulter, of polychrome glass doll-masks, and of jeweler's stone moulds of the Roman period.

Mr. Oscar Raphael has given to this department a Hittite cylinder seal of black stone, with fantastic figures of demons, a valuable addition to the museum's small Hittite collection. Greek and Roman antiquities include a curious and unique basalt disk with a bust of Sarapis

DRESDEN ART UNION HOLDS CENTENARY

DRESDEN.—The third jubilee exhibition celebrating the first century of the Dresden Art Union was opened in its galleries on the Brühlsche Terrasse recently with a speech by Professor Erich Hamel, according to a correspondent of the *New York Herald* of Paris. It is to remain open till the middle of May.

The first two jubilee exhibitions showed art in Saxony a century ago and Saxon art of our time; and this third

in relief, and on the back (where it cannot have been seen) a dedicatory inscription. Several recently discovered Greek sculptures and copies of two important Minoan frescoes have been added to the collection of casts.

In the pottery section there has been added a Persian dish of the XIVth century Veramin ware, with a flying duck in the center; a XVth century Syrian albarelo, painted in blue in the Chinese style; three XIIIth century Persian pieces; a XIIIth century Persian lamp with three spouts, of a very delicate ware; a Rakka bowl; also a large English brown earthenware tig, possibly of Sussex ware, with rhyming inscription "Hug me lof me kit me to Before u let me goo," and the date 1701. The latter is provided with a whistle, no doubt to call for it to be refilled.

The trustees have added to their series of reproductions a Chinese painting of Pekingese dogs and five new packets of postcards, showing Greek, Etruscan, and Roman decorative bronzes, Greek and Etruscan bronze-work in relief, and Greek and Roman bronzes and costumes.

one is the proof of the modern pudding, modern works owned in Dresden.

The new show is eclectic, embracing many of the new schools of painting, down to perhaps the latest division, the Constructivists. Many famous names are represented: von Lenbach, with a Bismarck portrait in a harmony of brown and yellow, and a fine one of Gräfin Wolkestein; von Defregger, Max Liebermann, who almost heads the numerical list with twenty-four specimens, including part of a collection of two hundred drawings and pastels made by a Dresden merchant, Hermann Mueller, who obtained some of his drawings with difficulty. Liebermann would say: "They are preliminary studies, and I don't want to sell them."

"I can only conclude that they went to look at pictures, and were then drugged by the sleepy atmosphere of the establishment. It is certainly a matter which needs looking into."

A *Star* reporter at once looked into it.

"Our orders are to let no one go to sleep," said an attendant. "But we certainly have our work cut out obeying the order. People come in here wide enough awake, but after they have been through two or three galleries they begin to droop a little and presently sit down for a rest.

"That is the time they need watching. They begin to nod, and then suddenly look round to see if they are watched, and we have to give them a stern look. Sometimes they drop off so quickly that we have to tap them on the shoulder and tell them politely that sleeping is not permitted." The reporter investigated several suspicious characters who were sitting about in the galleries, but they stirred themselves into sudden activity as his footfalls sounded on the floor.

So he resorted to low cunning. He sat down himself and kept watch on a grey-haired man in white spats, with a top hat on the seat beside him.

The unsuspecting victim glanced round, and, thinking he was unobserved, carefully arranged himself so as to appear preoccupied with the pictures on the opposite wall. In a few moments he would be off. He was going, going, going....

The reporter felt a tap on his shoulder, and looked up to see an attendant standing over him, saying, "You can't go to sleep here, sir!"

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